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SPEECH MANUAL. RHETORIC CURRICULUM V, STUDENT VERSION.

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THIS MANUAL IS A REFERENCE AID FOR 11TH-GRADE STUDENTS PREPARING SPEAKING ASSIGNMENTS. CHAPTER 1, "THE PHYSIOLOGY OF SPEECH," CONTAINS INFORMATION ON THE SPEECH ORGANS AND THEIR FUNCTIONS IN THE PRODUCTION OF SOUNDS. THE MAIN POINTS OF "ROBERT'S RULES OF ORDER" ARE OUTLINED IN CHAPTER 2. CHAPTER 3 GIVES ATTENTION TO OUTLINING AND TO PREPARING INTRODUCTIONS AND CONCLUSIONS FOR A SPEECH. CHAPTER 4, "SPEECHES FOR SPECIFIC PURPOSES," ANALYZES THE SPECIAL PROBLEMS CHARACTERISTIC OF SPEECHES WHICH INFORM, PERSUADE, ENTERTAIN, OR ARE FOR SPECIAL OCCASIONS. TYPES OF SPEAKING--INTERVIEWING, IMPROMPTU SPEAKING, ORAL INTERPRETATION, AND CHORAL SPEAKING--ARE DISCUSSED IN CHAPTER 5, AND IN CHAPTER 6 METHODS OF ANALYSIS AND EVALUATION OF SPEECHES ARE EXPLAINED. THE LATTER CHAPTERS INCLUDE MODEL SITUATIONS, SUGGESTIONS FOR SPEECHES, AND EXERCISES IN THE APPLICATION OF INSTRUCTIONAL MATERIAL. AN APPENDIX CONTAINS MODEL SPEECHES, SELECTIONS FOR ORAL INTERPRETATION, AND AN ANNOTATED LIST OF RECOMMENDED RECORDINGS. SEE ALSO ED 010 129 THROUGH ED 010 160, ED 010 803 THROUGH ED 010 832, TE 000 195 THROUGH TE 000 220, AND TE 000 227 THROUGH TE 000 249. (DL)

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SPEECH MANUAL

Rhetoric Curriculum V

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INTRODUCTION

The material in this Manual is designed to assist you in the preparation of your speaking assignments. It contains model speeches, lessons in analysis and preparation, and exercises in applying speech techniques.

Almost everyone speaks more than he writes or reads, yet such daily expression of attitudes, opinions, thoughts, dreams, and even description of state of health does not necessarily result in better oral communication; to be more effective, a speaker must work to improve his speaking. He must plan what he wants to communicate; he must organize his ideas in order to accomplish his purpose in a manner comfortable for himself and for his audience.

Reference to this Manual will help show you how your daily speaking activities can be directed toward training for more effective oral expression.

CHAPTER I

THE PHYSIOLOGY OF SPEECH

> Air, stored in the lungs, rushes up through the windpipe to the Adam's apple where the vocal cords vibrate, creating sound which is converted into speech in the mouth, and is then amplified.

The sentence above is a very simple explanation of how voice is produced, but the process is somewhat more complicated and interesting.

What makes the air rush out of the lungs?
What is the windpipe?
What is the Adam's apple?
What are the vocal "cords"?
How do the sounds become speech?
How is the sound amplified?

As you learn the answers to these questions about the function of the parts of the anatomy involved in voice production, you will realize that these same anatomical parts also serve vital functions for the maintenance of life:

PART	BODILY FUNCTION	SPEECH FUNCTION
Nerves	Coordination of entire body	Receptors
Trachea	Passage for air to lungs	Passage for air to larynx
Lungs	Supply oxygen to the blood	Air reservoir
Diaphragm	Breathing process	Breath pressure
Pharynx	Food and air passage	Resonance
Nose	Air passage	Resonance
Epiglottis	Cover for trachea when swallowing	Opening for air to trachea
Palate	"Roof" of mouth (actually ceiling)	Forming t d n k g ng ch
Teeth	Mastication, appearance	Forming f v s z th sh ch
Lips	Mouth closure, kissing, playing instruments, whistling	Forming p b m f v

There are probably several terms in the above chart which you do not know at the moment. Many of the terms are more familiarly known by their popular names:

Receptors	Five senses
Trachea	Windpipe
Larynx	Adam's apple or voice box
Pharynx	Throat
Epiglottis	Valve
Palate	Roof of mouth
Mastication	Chewing

As you listen to people speak, you probably notice that there are many who are difficult to understand; even in conversation with your friends you may have to ask them to repeat things they say. Or perhaps you have been asked too many times to repeat what you have said. What do you do the second time to make yourself more clear:

Increase your volume?
Open your mouth?
Avoid talking through your nose?
Move your jaw?
Use your tongue and teeth?

All of these corrections involve the use of particular muscles used in speech production.

Speech as a Muscular Development

Muscles play just as an important part in speech as they do in athletics. What does muscular development do to improve an athlete's performance?

Strength
Control

Endurance
Body Tone (condition)
Appearance (impression)

Most of these consequences of muscular control and discipline benefit an effective speaker just as they benefit the successful athlete.

As you speak, notice the bodily movements that are made:

1. The diaphragm is the large horizontal partition between the chest cavity and the abdomen. The rib muscles and the abdominal muscles control the movements of the diaphragm.

2. The muscles controlling the tongue, jaw and mouth are used for clear enunciation.

EXERCISES:

Try talking without opening your mouth; only nasal sounds can be made.

Try keeping your upper and lower teeth together as you talk. You will probably sound like an Irishman and look like a ventriloquist.

Now exaggerate your jaw movements as you read something aloud. You will tire quickly because you have not been using these muscles for speaking. (They may have been used for eating and gum chewing, but not for speaking.)

3. You can discover for yourself that there are muscles used for changing the position and quality of the vocal cords in the larynx.

EXERCISES:

Touch your larynx with your finger as you pronounce aloud the vowels a, e, i, o, u. You should notice very little movement, but considerable vibration. How are you changing the sound from one vowel to another? There must be very subtle muscular movements going on within the larynx.

Now say aloud the first phonetic sound of these words:

[p] pie [s] šure [f] fight [h] hat [t] to

Does the larynx move? Does it vibrate? Experiment with several vocal sounds. You will discover which ones cause the vocal folds to move and the larynx to vibrate.

You have probably strained the muscles of the vocal folds while yelling at a football game. You became hoarse, or perhaps you lost your voice temporarily. Do you see why this problem is called laryngitis?

The other extreme would be to use little or no muscular movement of the vocal folds and larynx. What would be the results?

The Processes Involved in Speaking

The voice is the reflection of the speaker's whole thinking process.

A. BREATHING SYSTEM

Try pushing the air out with your hand just below your rib cage. Now do the same thing with the diaphragm only.

You will discover that you are using the diaphragm for breathing all the time, but you will also discover that you can control the breath pressure as you need it for speaking or any other physical endurance.

The diaphragm is a dome-shaped membrane controlled by the abdominal and rib muscles. When you breathe air in, you notice that the chest expands, the space within it is increased, and air flows into the lungs. But what expands the chest? How do you "breathe in"? You are actually using the abdominal and rib muscles to draw down and flatten out the diaphragm, allowing more room for the lungs; the air rushes in through the windpipe or trachea.

The reverse process of expiration (breathing out) is controlled by pushing up the diaphragm, forcing the air out the trachea.

How do we make sure that air goes to the lungs and food goes to the stomach? There is a little "valve" called the epiglottis which closes over the opening of the trachea during the swallowing reflex so that food enters the stomach through the esophagus. Sometimes food gets down the "wrong throat" and is coughed up by air from the lungs. The trachea is a two-way passage to the lungs; we hope that the esophagus is always a one-way passage to the stomach.

B. TONE-PRODUCING SYSTEM

As the air comes from the lungs, it passes the vocal folds located in the larynx. The passage of air over these "folds" causes them to vibrate, creating sound. If you whisper your speech, there is no tone created.

EXERCISES:

Try singing a song in a whisper. Can you distinguish different notes? What do you discover about the regulation of pitch from this demonstration?

Speech tones are normally created by the air passing from the lungs, through the vocal folds, and out the mouth. Try reversing the process by creating tone as you gasp air into the lungs. What effect do you get? Can you prolong such "speech"? This artificial type of "voice" has been used imaginatively to create speech for monsters and yetis.

C. TONE-CONVERTING SYSTEM

The tone produced in the larynx is no more than unintelligible sounds or grunts (as in snoring). All animal sounds terminate with such tones; only man has the ability to modulate his vibrations into communicative symbols or speech sounds.

Intelligible speech sounds are produced by the articulators located in the mouth. Why are they called articulators?

Articulators Used in Forming Consonants

ARTICULATORS USED	UNVOICED	VOICED	NASAL
Lip and lip	[p] poor	[b] bore	[m] more
Lip and teeth	[f] fine	[v] vine	
Tongue and teeth	[θ] thigh	[ð] thy	
Tongue and hard palate	[t] tot	[d] dot	[n] not
Tongue and soft palate	[k] cot	[g] got	[ŋ] song
Teeth and teeth (lateral)	[š] sure	[z] measure	
Teeth together & tongue (middle)	[s] solo	[z] zone	
Combination of two phonemes	[c] chose	[j] Joe's	
None	[h] he		

The voice is amplified somewhat in the same manner as tones from musical instruments are resounded. A violin string would be practically inaudible if it were not for the resonating cavity over which the strings are drawn. Do you see why the viola, cello, and bass fiddle resonate with progressively deeper tones? What are the resonating cavities used in amplifying the voice?

You are probably already too familiar with the use of the nose as a resonator. When you hum, you depend on nasal resonance completely, but in speaking, only three speech sounds should be placed in the nose:

[n] as in none
[m] as in mummy
[ŋ] as in song

All other speech sounds should be placed in the mouth or the pharynx, the cavity in the back of the mouth above the esophagus.

Have you ever sat on a bench with someone who was speaking in very deep tones? You probably felt the vibrations being transmitted and amplified by his skeleton.

The skeleton acts as a resonator of the voice somewhat as the sounding board of a piano or harp makes the struck strings louder.

CHAPTER II

PARLIAMENTARY PROCEDURE

You have probably been in classrooms which have been organized as "clubs" conducted by student officers. Such experience was merely a glimpse of a procedure that is one of the basic democratic processes in group organization.

Parliamentary law has a four hundred year history of successful use by free peoples throughout the world. Besides its use in the British Parliament, which has given it its name, this practice is used by legislative bodies for our nation--Congress, state legislatures, city councils. It is no wonder, then, that most social, educational, and business groups adapt the techniques of parliamentary law to their specific needs. No other form of group organization allows the individual such freedom of speech; parliamentary procedure safeguards the rights of every person to speak out. The decision of the majority is accepted, but the rights of the minority are protected.

In order to be an effective member of a parliamentary group and to take an active part in meetings, you must know and practice the basic principles involved. Exactly one century after the signing of the Declaration of Independence, General Henry M. Robert of the U. S. Army adapted for use in Congress a set of rules based on the formal procedure used in English Parliament. Robert's *Rules of Order* has been used by most deliberative groups during the past century as the official guide for conducting a meeting and for settling procedural disputes. Robert's *Rules* has stopped a million fights; it is second only to the Bible in its influence on organizational behavior. Robert's *Rules* will be our authority in organizing and conducting our parliamentary meetings.

Although Robert's *Rules* serves as an arbitrator in parliamentary disputes, it does not dictate specific details for procedure; each society must draw up its own set of rules. These regulations become official documents of the group: its Constitution and the Bylaws. You will have the experience of creating these documents for this class.

Getting Started

Some class member must volunteer to conduct the first parliamentary meeting, since no one has been appointed or elected to chair the first meeting. This pro tem chairman must appoint his pro tem secretary to record the exact time, place, and personnel concerned in the creation of the organization. The chairman's first order of business is to determine whether it is wise to *appoint* his staff during this first meeting or to ask for nominations from the floor and conduct a formal election. If he decides to appoint his staff, pro tem, he is ready to proceed with drawing up committees, including a group of members to determine election procedures for the first slate of permanent officers.

Members may be selected or elected to some of the following committees:

Constitution
Bylaws
Assignments
Speech Evaluation
Nominations and Elections
Standing Rules

CONSTITUTION COMMITTEE: The purpose of this committee is to draw up a tentative constitution to be submitted to the membership for approval. No article must violate any regulations already established by the classroom teacher, the building administrators, the school system, the city, county, or Federal laws. Articles usually include the following:

1. Name of the Organization: (Perhaps the chairman will wish to receive suggestions of names from the membership at large.)
2. Object of Group: (Here should be stated just what the group is to accomplish during the semester. For example: learn and practice parliamentary law; carry out the regular curriculum of the junior year through parliamentary procedure rather than through classroom procedure.)
3. Membership: (Requirements for membership must be made specific such as regular attendance, punctuality, and promptness in preparation of lessons.)
4. Officers and their Election: Suggested offices: president, vice-president, secretary, parliamentarian, sergeant-at-arms, and ex officio officers. One of the most important sections of this article specifies how elections are to be held:

    Nominations: from the floor
    from a nominations committee
    (devise a system whereby all members have an opportunity to be nominated during the semester)
    Campaign speeches: A candidate may be introduced by the person who nominated him. The candidate then may speak on his own behalf.
    Manner of voting: Plurality or Majority
    Show of hands
    Show of hands with eyes concealed
    Ballots
    Tenure of office: Schedule of elections
5. Meetings: (Usually this article is determined by the class time schedule.)
6. Amendments: (Provide for changing or adding articles to the constitution. Specify: Method of submitting amendment
    Time allowed for deliberation
    Type of vote necessary to pass the amendment)

BYLAWS COMMITTEE:

1. Quorum: (Specifies the number of members who must be present in order to conduct business.)
2. Duties of Officers: (Details may be listed here for each office.)
3. Dues: (Usually a classroom group would indicate that there would be no dues.)
4. Amendments: (Allow for changes and additions here.)
5. Authority: (Robert's Rules of Order, Revised)
6. Standing Committees: (Here authorization is made for temporary committees as they are needed.)

ASSIGNMENTS COMMITTEE: This group of members would meet with the ex officio member to determine the classroom work to be accomplished. The committee chairman may report daily to the membership such items as:

Future speech assignments
Manner of selecting speakers
Procedure for evaluating speeches
Determination of written assignments
Assignment of speech topics or categories
Determination of purposes of speaking assignments

SPEECH EVALUATION COMMITTEE: This committee would establish a system of appointing members to lead discussions on speeches heard in the class, on tape, live on the platform, or in the mass media.

NOMINATIONS AND ELECTIONS COMMITTEE: This group would determine the manner in which nominations and elections would be held. This committee may be guided by Article 4 of the Constitution.

STANDING RULES COMMITTEE: These members would search through the minutes for policy-making motions and for decisions that were made which influence the behavior and routine of the organization. These decisions and regulations are compiled by the committee and posted as standing rules to be respected and followed. (Sample Standing Rules: Stand when addressing the chair. All officers will be seated in front of the class during meetings.)

Order of Business

It is the obligation of the president to proceed through his agenda each meeting, following this general order:

1. Call the meeting to order.
2. Ask the secretary to read the minutes of the previous meeting and ask for approval.
3. Call for reports from each committee chairman.
4. Finish old business.
5. Open the meeting to new business.
6. Adjourn, but not necessarily dismiss.

Precedence of Motions

When a motion is made from the floor it usually is considered a main motion if there is no other motion on the floor and if its outcome will settle a dispute or establish a course of action for the group. Only one main motion may be on the floor at one time, but other types of motions are in order if they affect the disposition of the main motion. These motions are called Subsidiary, and they rank in importance in the following order, from strongest to weakest:

	CAN BE AMENDED	DEBATABLE	VOTE	PURPOSE
To lay on the table	no	no	maj.	Postpones action
Previous question	no	no	2/3	Stops discussion
Limit or extend debate	yes	no	2/3	Reduces or increase the length & number of speeches
Postpone definitely	yes	yes	maj.	Defers consideration
Refer to a committee	yes	yes	maj.	Provides for careful consideration of the motion
Amend	yes	yes	maj.	Adds, strikes out, or substitutes portions of main motion
Postpone indefinitely	no	yes	maj.	Kills a main motion

Explanation of Subsidiary Motions

LAY ON THE TABLE - Suppose there is a motion on the floor to authorize the secretary-treasurer to purchase a notebook in which all the minutes of the meetings are to be preserved. One member thinks there is more urgent business to attend to at the moment, so he wishes to postpone action on the motion. How can it be done quickly? All he needs to do is move to lay the motion on the table. Such a motion is efficient since it cannot be amended and it is not debatable; it can be disposed of immediately with a single majority vote. If the motion to lay on the table passes, action on the main motion about purchasing a notebook is postponed, and more urgent business can proceed.

PREVIOUS QUESTION - The following main motion has been on the floor for over twenty minutes with arguments being made on both sides:

> "I move that we give our next speeches on the stage of the auditorium."

Debate has gone on about the merits or such a speaking situation. Opposition has stated that the class is not yet ready for such an assignment; those for the motion insist that the experience would prove to be one of the most beneficial speeches for improving volume and clarity of speech and poise on the platform. How would you solve such an impasse?

Try calling for the previous question, but be sure that you understand just what it is and what it does to the main motion.

It is an actual motion, so it must be seconded.
It cannot be debated, so no time will be spent in discussion.
It cannot be amended, so it must stand as stated originally.
It requires a 2/3 vote, so a careful count must be taken.
(Why do you suppose such a motion requires 2/3 vote?)

If the motion for previous question fails, the debate on the main motion resumes.

What is the chairman's responsibility if the motion passes? What must he do immediately? Your answer to that question is the exact purpose of the motion "previous question." It stops debate immediately and a vote is then taken on the main motion as it was presented on the floor: "I move that we give our next speeches on the stage of the auditorium."

One caution must be offered at this point. There is also the parliamentary term, "calling for the question," which is sometimes confused with the motion, "previous question." "Calling for the question" differs in the following ways:

It is not a motion at all, merely a suggestion to the chairman that apparently the members are ready to vote on the main motion.

There is no vote taken since it is not a motion.

If the chairman hears no objection on calling for the question, he takes a vote on the main motion, and the issue ends.

Calling for the question is quick and simple, since it does not take time for an extra vote, as calling for the previous question does. Any member may call out, "I call for the question" whenever sufficient debate has gone on. He need not even gain recognition of the chair to do so. The chairman may anticipate the members and ask the house, "Are you ready for the question?"

Can you see why these two parliamentary terms are somewhat confusing? Since they bear a common term, "question," some students assume the term means the same in both situations. What does "question" actually mean in the motion, "I call for the previous question"? What does the word "previous" actually mean in this phrase?

What does the word "question" mean in the term "I call for the question"?

Here is a typical dialogue in a meeting in which the previous question is used:

Member #1: Mr. Chairman, I move that our term of office be five school days.

Member #2: I second it.

Chairman: It has been moved and seconded that the term of office be five school days. Is there any discussion? (Recognizes Member #3)

Member #3: Mr. Chairman, I don't like this motion because a member would not have time enough in office to gain enough experience in learning the job.

Member #1: Mr. Chairman. (Chairman recognizes Member #1.) But, since we have so many members, we want everyone to hold at least one office and we can't do it if the term of office is longer than a week.

And so the debate goes on for 15 to 20 minutes. Finally....

Member #29: Mr. Chairman, I call for the previous question.

Member #30: I second it.

Chairman: The previous question has been moved and seconded. This being a non-debatable motion we will take an immediate vote on the previous question. All those in favor of the previous question raise their right hands. Those opposed. The previous question passes by a 2/3 vote. We will nowvote on the original main motion to establish the term of office as five school days. All those in favor of this main motion indicate by saying "aye." Those opposed "no." The motion passes.

Try out the above dialogue as a play; you'll get accustomed to the routine and efficiency of proper parliamentary procedure if you can be a part of an organization which gets things done quickly and efficiently.

ASSIGNMENT: Write a similar dialogue for a situation in which you demonstrate the use of "Calling for the Question." Remember that it is somewhat different from the "previous question" just demonstrated. Create your own main motion in your dialogue.

LIMIT OR EXTEND DEBATE - This subsidiary motion may be made when it is advisable to set a time when the vote should be taken. In the classroom, a motion may be made to restrict the debate to a certain length of time:

> "I move that debate on this motion be limited to fifteen minutes."

Or the motion to limit may specify a certain time for closing debate:

> "I move that debate on this motion close at 9:30 a.m."

The limitation on debate may restrict the number and length of speeches that will be allowed:

> "I move that debate on this motion be limited to one three-minute speech from each member who wishes to be heard."

Length of debate may be extended with similar types of motions.

POSTPONE DEFINITELY -

> "I move that each member be required to bring to the next meeting a hypothetical bill to be introduced into the organization."

If some members object to this motion, they may support a motion to postpone it definitely:

1. Until a specified time later in the same session:
   "I move that we postpone action on this motion until we have had time to have the sergeant-at-arms collect last night's homework."

2. Until the next meeting:
   "I move to postpone discussion of this motion until tomorrow so that we may think about the merits of the motion."

3. Until some other specified date:
   "I move that we postpone this motion until we finish the current assignment of presenting speeches to convince."

Many times the motion is used to allow time to think about the main motion, or to make action on the motion more timely.

REFER TO A COMMITTEE-

"I move that we organize a field trip to the local court house to observe parliamentary procedure in action."

A member may believe that such a main motion is too complex for the group to consider at the moment; he may feel that several facets of the problem must be investigated before a practical decision can be made. He would then make the subsidiary motion:

"I move to refer this motion to a committee."

Since this motion is debatable and can be amended, considerable discussion may follow. Here are some points which must be settled before vote is taken on referring to a committee:

1. Who appoints the committee?
2. How many members will be included?
3. When is the committee to report to the organization?

AMEND - Let us suppose that the main motion mentioned previously about organizing a field trip was not referred to a committee. During the discussion, members would have the right to make changes in the wording of the motion:

1. They may strike out a word or phrase.
2. They may add a new provision.
3. They may substitute a word or phrase.

Such changes to the main motion are called amendments. How would you change the main motion by striking out a word?
by adding a new provision?
by substituting a word?

No more than two amendments may be pending at one time. If a main motion has two amendments attached to it, the voting procedure would be as follows:

1. Discuss and vote on the amendment to the amendment.
2. If it passes, discuss the amendment with its amendment.
3. Vote, and if the amended amendment passes, discuss the main motion as amended.

ASSIGNMENT: Write the dialogue for attaching two amendments to a main motion. You may use the motion "I move that we organize a field trip to the local court house to observe parliamentary procedure in action" if you wish.

What place other than the court house could you substitute?
What other purpose could you propose?
What other verb besides "organize" would you substitute?
What word other than "we" would you suggest?
What other details could you add?

POSTPONE INDEFINITELY - A motion may get on the floor which may be bad whether adopted or rejected. It is possible for the chairman to declare such a motion out of order, or the maker of the motion may be asked to withdraw the motion, but the subsidiary motion to postpone indefinitely may dispose of it quickly. The main motion is on the floor:

"I move that we have a bulletin board committee."

If a member considers this motion trivial or vague, he may move to postpone the motion indefinitely. If it passes by a majority vote, the motion will be put away; chances are it will die--which is just what the maker of the motion to postpone intended.

Privileged Motions

Occasionally a member may need to interrupt the procedure of the meeting; he may do so officially by asking for the privilege to do so.

Privileged motions are ranked in the following order, with the strongest first:

	CAN BE AMENDED	DEBATABLE	VOTE	PURPOSE
Adjourn	no	no	maj.	Ends the present meeting
Take a recess	yes	no	maj.	Provides for an intermission
Raise a question of privilege (when pending)	yes	yes	maj.	Allows for immediate action on a specific request
Call for the Orders of the Day	no	no	none	Reminds president that order of business is not being followed

Explanation of Privileged Motions

ADJOURN - This non-debatable motion is in order at any time except during voting. If passed, the business is closed. In the classroom, a motion to adjourn may end the meeting, but may not necessarily dismiss the group. The motion becomes debatable when qualified in any way:

> "I move we adjourn until 2 p.m."
> "I move we adjourn so that we may meet in committees."
> "I move we adjourn in fifteen minutes."
> "I move we adjourn permanently (sine die)."

How would the chairman handle each of these motions to adjourn?

TAKE A RECESS - This motion provides a break for counting ballots, fire drills, taking tests, etc. The motion becomes a main motion if there is no other business before the house.

How would the chairman prevent members from taking advantage of the motion to recess?

RAISE A QUESTION OF PRIVILEGE - During the business meeting, let's suppose a messenger brings a note to the ex officio member or the telephone rings. How would the chairman handle such interruptions?

Suppose one member has a request to report to the office during the meeting. Perhaps an errand must be performed during the meeting, such as having the door closed or a window opened or a book delivered to the parliamentarian. How can such unavoidable emergencies be met?

A member who knows how to use the motion to "Raise a question of privilege" would rise and address the chair and say, "Mr. Chairman, I call for a question of privilege." The chairman would say, "State your question."

"I have a request to report to the nurse's office in five minutes; may I be excused?" The privilege would probably be granted without a motion unless some member raises an objection.

The chairman must be careful about granting privileges indiscriminately; some members may take advantage of the right. How would the chairman handle a fire drill?

CALL FOR THE ORDERS OF THE DAY - If your organization has established the rule that elections will be held every Friday, the chairman must remember that elections would be the first order of business for that day. If he proceeds to other business, a member should call for the orders of the day. The chairman will ask what they are, and will then open the nominations. No vote is necessary if it is obvious that the established orders of the day are not being carried out. Orders of the day may be established at any time for a specific time or meeting in the future. It is wise for the secretary to remind the chairman daily of what his agenda should be.

Incidental Motions

There are other motions which may be in order throughout the course of a meeting; these are called Incidental motions. Precedence of Incedental motions is determined by the relevance of the motion.

	CAN BE AMENDED	DEBATABLE	VOTE	PURPOSE
Division of the House	no	no		Requests a re-vote in a different manner: viva voce, hands, standing, roll-call, ballots.
Appeal from the Decision of the Chair	no	yes	maj.	Expresses disagreement with president's statement.
Point of Information	no	no	none	A member asks a question.
Point of Order	no	no	none	Reminds president that rules are not being followed.
Objection to Consideration of the question	no	no	2/3	Kills a motion before discussion has begun.
Withdrawal of motion	no	no	maj.	Kills a motion before it has been stated by the president.
Suspension of rules	no	no	2/3	Sets aside a rule temporarily.

The following steps must be taken in presenting motions:

1. A member rises and addresses the president.
2. The president recognizes the member by name, if possible.
3. The member states his motion; if the wording of the motion is especially significant, the motion should be submitted in writing.
4. Another member seconds the motion without gaining recognition from the president.
5. The president states the motion and it then "belongs to the house."
6. He opens discussion on a debatable motion.
7. He closes debate and calls for a vote.
8. He announces the results of the vote, even if obvious.

Explanation of Incidental Motions

DIVISION OF THE HOUSE - If a member questions the accuracy of the vote counting, he may force a re-vote by calling for a division of the house. The chairman is obligated to ask for a vote in a more definitive manner on each re-vote which is called for.

1. Viva voce (oral) - the least accurate vote
2. Show of hands - can be counted
3. Standing - provides an accurate count
4. Roll call - definite individual count
5. Ballots - most definite and permanent manner

The term "Division of the House" originated in parliament when members were asked to stand on opposite sides of the house to indicate the way they "stood" on a motion. The membership of the house was literally divided.

APPEAL FROM THE DECISION OF THE CHAIR - When a member feels that the chairman has made an unfair decision, that member may rise and say, "Mr. Chairman, I appeal from the decision of the chair." If the appeal is seconded, the chairman must state the question clearly and the reasons for his decision. The chairman then says, "Shall the decision of the chair be sustained?" He takes a vote to determine whether his decision remains or is reversed. Since the chairman is never allowed to give opinions on issues before the house, when would there be a need for the appeal from the decision of the chair?

POINT OF INFORMATION -

"Mr. Chairman, I rise on a point of parliamentary inquiry."

"State your question."

"Are we going to vote by majority or plurality?"

"Your point is well taken; we will vote by a majority."

A member has the right to be informed, so a point of information is always in order even if it interrupts another member who has the floor.

What would you do if the chairman disagreed with your point and denied you the right to ask your question?

(Do you know the difference between majority and plurality?)

POINT OF ORDER - This motion is one of the most abused motions in Robert's Rules. It is intended to be used by any member when any rules of parliamentary procedure or the constitution and bylaws are not being followed. Can you see how some eager members would use this incidental motion merely because they disagreed with a statement made by another member? When the point has been stated, the chairman must be very careful about announcing to the group and to the secretary whether the point is well taken or not.

What would you propose to the chairman if he asks for old business before he has the secretary read the minutes of the previous meeting? Is this a point of order? Is it a call for the orders of the day? Is it an appeal from the decision of the chair?

If you were chairman, how would you respond to these two different "points of order"?

"Mr. Chairman, the previous speaker did not address the chair before making his statement."

"Mr. Chairman, the previous speaker has said that the term of office as proposed is too short."

Are these two statements points of order?

OBJECT TO CONSIDERATION OF THE QUESTION -

> "I move that the ex officio member read the grades we received on our impromptu talks yesterday."

Before discussion has begun on the motion, a member may object to the consideration of the question on the grounds that passing such a motion may cause embarrassment to members of the organization. This incidental motion to object to consideration does not require a second and can therefore be voted upon without discussion--a very efficient method of determining how the group feels about the main motion.

ASSIGNMENT: Write the dialogue which would take place if a member objected to considering another main motion.

WITHDRAWAL OF MOTION - A main motion may be disposed of most easily if the maker of the motion withdraws it by using the incidental motion, "I move to withdraw my motion as stated." This motion is in order only if the main motion has not yet been re-stated by the chair. The chairman must ask for any objections if the motion has been accepted and is on the floor.

Under what circumstances would a maker of a motion wish to withdraw his own motion? Can you think of such a situation?

SUSPENSION OF RULES - At the Democratic National Convention in Los Angeles in 1960, the chairman made this statement:

> "The motion is that the rules be suspended and that the Honorable Lyndon B. Johnson be declared the nominee for vice president by acclamation. As many as favor the motion will vote 'aye.'"
>
> "Those opposed will vote 'no.'
>
> "Two-thirds having voted favorably, the motion is adopted and I declare Lyndon B. Johnson nominated by acclamation as the Democratic nominee for vice president of the United States."
>
> What rule do you suppose was suspended?

Do you see how this incidental motion to suspend rules could be used in your parliamentary procedure group?

The motion to suspend the rule requires a second, is not debatable, but does require a two-thirds vote since it sets aside an established regulation. Can you think of any sets of rules that could not be suspended? How could they be changed?

Typical Parliamentary Situations or Problems

Do you understand the difference between Order of Business and Orders of the Day?

What is the difference between calling "Question" during a discussion on a motion and calling "Previous Question"?

Which method of voting produces the more accurate feeling of the voters, the majority or the plurality method?

Why are all remarks addressed to the president?

CHAPTER III

PREPARING A SPEECH

Preparation for a speech, like preparation for anything else worth doing, begins with thinking. Your first job is to marshall your ideas--decide what you really want to tell your audience, and what you have to say about the subject you choose. The thinking you do about it includes, as always, checking your assumptions, lining up your reasons and testing them for good sense, reviewing the evidence you can cite. Then you are ready to consider the possible ways to arrange your ideas and your material for the most effective statement of your point.

Outlining a Speech

Most of us like to be organized; we feel more confident when we have made some plans and are aware of just what is in store for us.

Here are some situations which call for advance planning:

TAKING A TRIP	Itinerary
ERECTING A BUILDING	Blueprints
SERVING A MEAL	Menu
BUILDING A HOME	Floor plan
BAKING A CAKE	Recipe
ASSEMBLING RADIOS	Schematic drawing
STARTING A BUSINESS	Table of organization
WINNING A GAME	Planning strategy
MAKING A TOUCHDOWN	Calling the plays

None of these enterprises would be successfully accomplished without a careful thinking through of the strategy, with the eventual goal in mind.

Such organization is especially necessary when you are planning a written composition or a speech.

You have surely sometime or other been in a situation which promised to be difficult to face. Suppose you wanted to ask your parents for a special favor, or you wanted one of your friends to do something for you, or you wanted to persuade them to believe as you do. You probably would plan your approach carefully.

1. You would first, of course, think through your reasons, to make sure your ideas are sound.
2. You would figure out in advance just how you would approach your listener.
3. You would anticipate his reactions and arguments.
4. You would have ready, then, some means of meeting his opposition.
5. You would have strong evidence accumulated, ready to use if needed in order to plead your case.

You may not actually write down such preparation for face-to-face encounters with individuals, but the process is the same as when you prepare for an address to an audience. In speaking, the goal is to accomplish a purpose in as short a time as possible in a manner pleasing to the audience. Accomplishing this goal requires planning, and one necessary step is making an outline.

An outline for a speech is merely a list of the items which will be covered during the talk. Once the speaker has determined the order in which he will present his facts, he needs only draw together related and pertinent material for each section of his speech. The major headings of an outline represent the important points to be made. The speaker must decide in advance which items should be included as subordinate topics of the main sections.

Arranging ideas for a speech is somewhat like organizing tangible objects for convenience and efficiency. Imagine a supermarket in which the management has decided to arrange his stock by mere chance or according to the order in which he opened boxes. Think how confusing it would be for the self-service customer. The next time you are in a large store or market, notice how organized and departmentalized the merchandise is. Notice that the canned goods are in a section by themselves, and even within that section there are sub-divisions or categories such as vegetables, fruit, meats, soups. Notice, too, that within the frozen foods department the freezers contain separate sections of food such as prepared dinners, ice cream, pastries, seafood. Most managers are so well organized that they place the most meltable items nearest the check stand where the customer may select such perishables last--the epitome of planning!

Try applying the analogy of the grocery store to other business houses you patronize--record shops, book stores, clothing shops.

Imagine now the hypothetical case of arranging automobiles in a parking lot. Let us start by putting all the blue cars in one section. Then among the blue ones, pick out the 2-door models; then among the 2-door models, pick out those with white side walls; then among the blue 2-door models with white side walls pick out the Fords. You could go on and on, narrowing down the organization. Then you could begin again with all of the red cars. Could you start to organize by anything besides color? by model, for example?

Many hobbies consist merely of organizing a collection of stamps by countries, coins by denomination and date, or buttons by size. Whether you are moving cars around in a parking lot, arranging buttons from a box, or stocking shelves in a supermarket, you are organizing items for the convenience of the employee, the consumer, or the activity itself. With a speech you are organizing ideas for the convenience and efficiency of the speaker, the audience, and the goal of the speech.

Remember, also, in outlining that you must not violate an old established law of physics: anything divided at all will result in at least two pieces. When you divide a topic, be sure to have at least two subdivisions. An exception to the physical law would be found in the cutting of a rubber band, a doughnut, or any other circular item, but our speech topics fortunately are not circular; we hope to reach a destination.

Types of Outlines

The simplest form of outline is merely a list of items which are to be covered during the course of the speech. These items are usually names of places or persons, or topics to be covered.

When you are preparing a shopping list you probably jot down the items you want to buy as you think of them. When you get to the store you realize that a random list is frustrating. How much easier it would be if you had made your list in an organized manner, putting items to be found in the same store or department together on your list. Most people are not that organized in their daily activities, but when one prepares a speech, organization is extremely important.

Suppose rather than going on a shopping spree, you were preparing to tell an audience about the courses being offered in your school. Since you know the curriculum quite well, you would probably need only a list of the subjects offered; you would depend on your knowledge to be able to speak about each subject as your list reminded you of each department. Such an "outline" is actually notes to be used as a guide during the speech.

Your notes would probably consist of names of departments in your school:

1. Language Arts
2. Social Studies
3. Science
4. Foreign Language
5. Business Education
6. Art
7. Physical Education
8. Industrial Arts
9. Home Economics
10. Mathematics

As you spoke, you would be reminded of each department listed in your notes. What would be the specific purpose of such a talk? What main point would you be making? What would be your goal? Who would be your audience?

If you wanted to be sure to include sub-divisions for each topic above, you might want to expand your outline:

Thesis (central idea): Our school offers many different courses.

1. Language Arts
    a. Rhetoric
    b. Drama
    c. Debate
    d. Journalism
    e. Creative Writing
    f. Literature
    g. Grammar
2. Social Studies
    a. World History
    b. U. S. History
    c. Contemporary Problems
3. Science
    a. Physics
    b. Chemistry
    c. Biology

You could probably complete such an outline yourself, and with a little practice you could deliver a speech to inform an audience about what is taught in your high school. How are you going to make your speech sound like more than just a list of course titles?

You can see now that our original list of nouns has been sub-divided into more specific lists of nouns, all of which relate to the main heading and to nothing else. You must keep your reference in mind at all times while you are outlining any speech; be sure that your sub-topics relate directly to their main heading only; if you watch for that, your speech will have continuity; your listener will be able to follow the logical progression of your ideas.

The first outline we created was merely a set of notes, listing the items to be discussed. The second one was expanded into main topics with sub-divisions. How could an outline be expanded even more? So far we have been using single words or topics for each outline entry. It is possible to make each entry longer by using phrases or combinations of words other than nouns.

Remember that you must formulate clearly the main idea you want to express. It is a general statement which your divisions will support.

Example:

Thesis (central idea): A newspaper has many uses.

- I. Introduction
    - A. Familiarity of the newspaper
    - B. Availability of the newspaper
- II. Body
    - A. Uses of the contents of the newspaper
        - 1. Current events
            - a. International news
            - b. National news
            - c. Local news
        - 2. Advertising
            - a. National ads
            - b. Local ads
            - c. Classified ads
            - d. Public service promotions
        - 3. News commentary
            - a. Syndicated columns
            - b. Articles by local staff
            - c. Letters to the editor
        - 4. Entertainment news
            - a. Stage
            - b. Motion pictures
            - c. Art
            - d. Music
            - e. TV
            - f. Radio
        - 5. Sports
            - a. World
            - b. National
            - c. Local
    - B. Other uses for the paper itself
        - 1. Wrapping paper
        - 2. Drop "cloths"
        - 3. Packing material
        - 4. Fire starters
        - 5. Paper drives

Would such an outline make a very fascinating speech? What would be a better approach for such a speech to inform? What would III be? Is the trouble in the point you decide to make? Would a different thesis be better?

You will notice that several terms are repeated throughout the outline; does this suggest another way in which the topic could be organized?

The ultimate form for an outline is the complete sentence format. Convert the above outline on newspapers into a sentence outline. Remember that each entry must have a subject and a verb. Is there any difference between writing a sentence outline and writing out the entire speech as it is to be delivered? You may need to revise and reshape the thesis statement to produce an effective organization. Always consider carefully what point you really want to make.

Order of Topics In An Outline

When we wrote the outline for the departments in your school, did it make any difference in which order the items were mentioned? In what possible orders could the topics be listed?

In the outline about the newspaper, in what order are the sections of the paper listed? Could they be presented in any other order? Remember that the order in which the items are presented affects the emphasis or relative importance of the topics. How could you shift the emphasis of sections of the newspaper in the speech outlined above?

If the purpose of your speech is to inform or instruct the audience on how to follow a certain process, in what order should the items be presented? For example, if you were telling your audience how sound is recorded for motion pictures and television programs, you would present the processes in the order in which they must be performed. Here is how the sound is produced for synchronized films or tapes:

> The singer first records the song under the ideal conditions of an acoustically-perfect recording studio with the option of re-recording any portions of the song which are not perfect. During the television filming, the pre-recorded song is played back and the singer mouths the words as they were originally sung. This process results in perfect sound control, the elimination of concealed microphones in front of the camera and a flawless performance. The disadvantage of the process is that some singers are not able to "lip-synch."

How would this information be outlined? Would you start with the advantages and disadvantages of the process, or would you start out with the process itself? How would you explain to your audience what you are going to tell them in your speech? Several clever introductions could be made for such a topic. See INTRODUCTIONS in this Manual for further help.

If you outlined the process above step-by-step, you wrote a chronological topical outline.

If you were outlining a speech which explained your school building, you might arrange the topics by their spatial relationships:

1. From the exterior to the interior
2. From the basement to the top floor
3. From the north end of the building to the south end

Are there any other spatial relationships which could be used to organize a talk about your school building?

More complex subject matters and purposes of speaking require an order or arrangement of ideas which will be most effective in accomplishing the purpose of your speech. If your purpose is to prove a point, you may present your various arguments in the order which you think will make your audience react most favorably. Some speakers believe that their strongest argument should come first; others believe that they should save the strongest for the final appeal. However you arrange them, you must be aware of the logical order for accomplishing your goal.

SAMPLE OUTLINES

Following are three different outlines for Colonel John Glenn's address to Congress delivered in Washington, D. C. on February 26, 1962. (See Appendix at end of this Manual for the speech itself.)

The first outline is merely a list of items Col. Glenn wished to cover during the course of his speech. Notice how cryptic the notes are; a speaker must know his material thoroughly if he is to use an outline of notes.

CENTRAL IDEA: I am only too aware of the tremendous honor that's being shown us at this joint meeting of the Congress today.

I. Introduction
    A. Feelings
        1. Humbleness
        2. Pride
        3. Patriotism
    B. People
        1. Family
        2. Others
            a. Congress
            b. Civilian contractors & subcontractors
            c. Elements
                (1) Civilian
                (2) Civil Service
                (3) Military
        3. Tributes
        4. Earlier flights
II. Body
    A. Improvements
        1. 3 orbits
        2. 18 orbits
        3. Gemini
        4. Rendezvous
        5. Apollo
        6. Circumlunar
        7. Lunar
    B. Findings
        1. Candidness
        2. Intent
        3. Design
        4. Environment
        5. Weightlessness
        6. View

        C. Kennedy anecdote
        D. Future
        E. Benefits
            1. Penicillin
            2. Electricity
        F. Development
            1. Impact
            2. Knowledge
            3. Benefits
            4. Unexplored
            5. New era
    III. Conclusion
        A. Not alone
            1. Americans
            2. Citizens
        B. Thanks
        C. Guidance

Notice the labeling of the items in the above outline. Every topic that is divided at all, is divided into at least two sub-topics, not just one. Notice also that the first letter of each topic is capitalized.

Are all of the words in the lists of the same class? Do all of the sub-headings under one topic actually relate to that topic only? Notice the five sub-topics under II, F. Does each of the five words modify "development"? If so, the items are "parallel" in structure. Are they all of the same grammatical construction? If so, they are parallel. Are there any terms in any part of the outline which are not parallel in construction? You may want to look at the text of Colonel Glenn's address in order to determine some better choices of topics for his sub-divisions.

Topical Outline

CENTRAL IDEA: I am only too aware of the tremendous honor that's being shown us at this joint meeting of the Congress today.

I. Introduction
    A. Personal feelings
        1. Humble to address Congress
        2. Pride in country still prevalent
        3. Patriotism at seeing flag
    B. People involved in project
        1. Relatives present
            a. Parents
            b. In-laws
            c. Children
                (1) Son
                (2) Daughter
            d. Wife
        2. Others responsible
            a. Congress for establishing space program
            b. Civilian contractors and subcontractors
            c. Many other elements
                (1) Civilian efforts
                (2) Civil Service work
                (3) Military efforts

- 3. Tribute to workers
  - a. Sincere people
  - b. Dedicated labor
  - c. Hard work for 3 years
- 4. Earlier flights
  - a. Alan Shepard
  - b. Gus Grissom
  - c. Scott Carpenter
  - d. Wally Schirra
  - e. Deke Slayton
  - f. Gordon Cooper
  - g. Dr. Robert Gilruth
  - h. Walt Williams

II. Body
- A. Improvements on subsequent flights
  - 1. 3-orbit flight later this year
  - 2. 18-orbit, 24-hour mission
  - 3. Project Gemini: two man orbital vehicle
  - 4. Rendezvous experiments
  - 5. Apollo orbital
  - 6. Circumlunar flights
  - 7. Lunar landing
- B. Results of Friendship 7 flight
  - 1. Availability of information to the world
  - 2. Peaceful intent of mission obvious
  - 3. Soundness of design proven
  - 4. Adaptability of man to space environment
  - 5. Fascination of weightlessness
    - a. Camera suspended in space
    - b. Little sensation of speed
  - 6. Outside observations
    - a. Undescribable view
    - b. Horizon colors
    - c. Sunset four times
- C. Caroline Kennedy anecdote
- D. Future of space beyond description
- E. Benefits from expenditures
  - 1. Gray mold--penicillin
  - 2. Faraday--electrical principles
- F. Infancy of development of space
  - 1. Broader impact than electricity
  - 2. Greatest advancements in man's knowledge
  - 3. Benefits to science
  - 4. Potential of areas not yet explored
  - 5. Verge of new era

III. Conclusion
- A. Not alone in contribution to international undertaking
  - 1. Thousands of Americans
  - 2. Hundreds of citizens of many countries
- B. Thanks to all of these people
- C. God grant wisdom and guidance to use knowledge wisely

You may notice that Colonel Glenn includes in his introduction many references to people who were responsible for his success. Notice also that similar references are made in his conclusion. (You can read more about INTRODUCTIONS AND CONCLUSIONS in this Speech Manual.)

Sentence Outline

CENTRAL IDEA: I am only too aware of the tremendous honor that's being shown us at this joint meeting of the Congress today.

I. Introduction
  A. I think of past meetings that involved heads of state and equally notable persons.
    1. I am most humble to know that you consider our efforts in the same class.
    2. I am certainly glad to see that pride in our country and its accomplishments is not a thing of the past.
    3. I still get a hard-to-define feeling when the flag goes by.
  B. I can think of many people who were involved in the flight of Friendship 7.
    1. I think of none more than just a few sitting in the front row right up here.
      a. I'd like to have my parents stand up, please.
      b. My wife's mother is there, and Dr. Castor.
      c. Here are my son and daughter, Dave and Lynn.
      d. Here's the real rock in our family, my wife Anne.
    2. There are many more people involved.
      a. There was the vision of the Congress that established this national program.
      b. Beyond that, civilian contractors and subcontractors were involved.
      c. Many other elements were involved: civilian, Civil Service, and military, all blending their efforts to achieve a common goal.
    3. To even attempt to give proper credit to all the individuals on this team effort would be impossible.
      a. I have never seen a more sincere, dedicated, and hard-working group of people in my life.
      b. It has involved a cross cut of American endeavor with many different disciplines cooperating to reach a common objective.
    4. The earlier flights of Alan Shepard and Gus Grissom were stepping stones.
      a. Scott Carpenter was my backup on this flight.
      b. Wally Schirra, Deke Slayton and Gordon Cooper all made contributions.
      c. A lot of direction is necessary for a project such as this, and the Director of Project Mercury is Dr. Robert Gilruth.
      d. I would like to introduce Walt Williams, Associate Director of Project Mercury; he has the unenviable position of being the Operations Director.

II. Body
  A. As was to be expected, not everything worked perfectly on my flight. We may well need to make changes--and these will be tried out on subsequent flights.
    1. Later this year we will make 3-orbit flights.
    2. They will be followed by 18-orbit, 24-hour missions.
    3. Beyond that, we look forward to Project Gemini--a two-man orbital vehicle with greatly increased capability for advanced experiments.
    4. There will be additional rendezvous experiments.
    5. Then there will be Apollo orbital, circumlunar, and finally, lunar landing flights.
  B. What did we learn from the Friendship 7 flight that will help us attain these objectives?
    1. The information attained from these flights is readily available to all nations of the world.
    2. The launch was conducted openly and with the news media representatives from around the world in attendance, which underlines the peaceful intent of our program.
    3. The Mercury spacecraft and systems design concepts are sound and have now been verified during manned flight.
    4. Man can operate intelligently in space and can adapt rapidly to this new environment.
    5. Zero G appears to be no problem.
      a. Objects in the cockpit can be parked in midair.
      b. There seemed to be little sensation of speed although the craft was traveling at about 5 miles per second.
    6. We were able to make numerous outside observations.
      a. The view from that altitude defies description.
      b. The horizon colors are brilliant and the sunsets are very spectacular.
      c. It's hard to beat a day in which you are permitted the luxury of seeing four sunsets.
  C. Caroline Kennedy cut us down to size and put us back in our proper position when, after being introduced, she looked up and said, "Where is the monkey?"
  D. I feel we are on the brink of an expansion of knowledge about ourselves and our surroundings that is beyond description or comprehension at this time.
  E. What benefits are we gaining from the money spent?
    1. Experimenters with common, gray mold little dreamed what effect their discovery of penicillin would have.
    2. After viewing various demonstrations of electrical phenomena by Faraday, Disraeli asked, "But of what possible use is it?" and Faraday replied, "Mister Prime Minister, what good is a baby?"

- F. That is the stage of development in our program today--in its infancy.
  - 1. It indicates a much broader potential impact than even the discovery of electricity did.
  - 2. We are just probing the surface of the greatest advancements in man's knowledge of his surroundings that have ever been made.
  - 3. There are benefits to science across the board.
  - 4. The more I see, the more impressed I am--not with how much we know--but with how tremendous the areas are that are as yet unexplored.
  - 5. We are now on the verge of a new era.

III. Conclusion

- A. I know that I seem to be standing alone on this great platform.
  - 1. Thousands of Americans were with me.
  - 2. Many hundreds of citizens of many countries around the world contributed to this truly international undertaking voluntarily and in a spirit of cooperation and understanding.
- B. I would like to express my and their heartfelt thanks for the honors you have bestowed upon us here today.
- C. May God grant us the wisdom and guidance to use our knowledge of this universe wisely.

Notice how Colonel Glenn's central idea is repeated in his conclusion, adding unity to his speech.

Introductions

When did you first meet your closest friends? Were you actually introduced to them? Many of our closest acquaintances were never formally introduced; perhaps we know them through family relationships, coincidence of age, enrollment in classes, and chance meeting. But when we meet new friends it is helpful if we are introduced to one another.

What should be included when you introduce one person to another? What does etiquette dictate that you include in a personal introduction? You want the name, of course; does it help to learn something else about the stranger? What should be included when you introduce a speaker to a group? More than his name? What will help the audience feel a little acquainted with him? How should a speaker introduce himself to another person; how does he introduce himself to an audience? What will he need to tell them?

Many other situations call for introductions?

ITEM	METHOD OF INTRODUCTION
Broadway musical	Overture
Grand opera	Overture or prologue
Play	Act I and/or prologue
Book	Foreword
Novel	Preface
Commerical advertisement	Jingle
Motion picture	Title and credits, opening scenes
Serial	Resumé of previous episode
An announcement	Fanfare

Suppose you were being introduced to a new game or sport. Wouldn't you demand the following information in your introduction to the game?

Rules
Purposes
Length
Goals
Penalties
Players
Scoring
Equipment

Even William Shakespeare included some obvious introductions in his plays. There are some beautiful lines of poetry in the beginning of Henry V that serve to tell the groundlings to use their imaginations during the presentation of the play. Since the actual battlefields cannot be brought onto the stage, Shakespeare says, let this "wooden O" hold the fields of France; imagine you see horses when they are mentioned.

O for a Muse of fire, that would ascend
The brightest heaven of invention,
A kingdom for a stage, princes to act,
And monarchs to behold the swelling scene!
. . .
                                        Can this cockpit hold
The vasty fields of France? Or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?
. . .
Suppose within the girdle of these walls
Are now confin'd two mighty monarchies,
Whose high upreared and abutting fronts
The perilous narrow ocean parts asunder;
Piece out our imperfections with your thoughts;
Into a thousand parts divide one man,
And make imaginary puissance;
Think, when we talk of horses, that you see them
Printing their proud hoofs i' th' receiving earth.
For 'tis your thoughts that now must deck our kings,
Carry them here and there, jumping o'er times,
Turning the accomplishment of many years
Into an hour-glass: for the which supply,
Admit me Chorus to this history;
Who, prologue-like, your humble patience pray
Gently to hear, kindly to judge, our play.

For some successful movie-musicals, producers have tried unconventional techniques as openers. For example, Sound of Music opens with a dark screen in complete silence, a far cry from the usual fanfare and pomp of a Hollywood opening. Gradually the viewer is aware that he is flying over mountain ranges; the sound effects and music sneak in; they build until the camera zooms in on a lone figure who sings an entire song before the picture actually begins with titles and credits. What effects are achieved with such an opening? Is it an appropriate introduction to the story?

As you become aware of the openings and beginnings of stories, films, and speeches, you will notice how varied the introductions are. Some may seem quite abrupt at first, but after a few minutes you see the relationship of the opening and you realize how effectively the mood was established by the introduction.

Some inexperienced speakers believe that all they deed do to introduce a speech is announce to the audience just exactly what the subject is and what they are trying to do. But an audience may not appreciate blunt and unimaginative openings. As a matter of fact, they may resent being told what they are supposed to believe. A speaker must determine how he can begin his talk in a more effective way and yet accomplish in essence what he would like to say:

> My talk is about testing. I'm going to convince you
> that the present system of testing is unfair.

Can you see how such an "introduction" might antagonize an audience? A professional speaker would avoid such an obvious, dull opening or such a flat claim at the outset.

How could you introduce the topic in a more pleasing manner? You could--

1. Relate the subject directly to your audience.
   (Easy if your audience is your colleagues.)

2. Shock them with a startling statement.

3. Ask them a rhetorical question: "Have you ever realized that our system of testing is as old-fashioned as open-cockpit airplanes?"

4. Tell them a story.

5. Tell them a joke, but be careful that the point is related to your purpose and topic.

6. Start off with a pertinent statistic.

7. Begin with a quotation. (Does your quote lend authority to your speech?)

8. Show them a diagram, picture, chart, illustration. Be sure that it is easy for them to see it without strain. Don't look at it yourself; you've seen it already.

9. Create suspense: "All of us are victims of a malicious system which is being allowed to exist in American education today..."

If a speaker is being introduced by someone in charge of the program, what kinds of information are usually presented about the speaker? How much should the introducer present, and how much should be left to the speaker?

Even though you are introduced, you must still include a great deal of information in your Roman Numeral One. A person who introduces you could not possibly accomplish all of the purposes of a speech introduction.

In most classroom situations, however, you will be presenting speeches without being introduced; therefore, it is up to you as a speaker to introduce your subject and yourself to the audience.

Just what is it, then, that goes into an introduction for a speech? Whatever is said in the introduction will set the mood and style of your speech. Your introduction will establish a comfortable feeling between you and your audience if it is well-planned and well-organized.

Somewhere in a speech the speaker should justify the following:

his presence
his qualifications
his choice of topic
his viewpoint or stand

These justifications need not be included within the introduction, but may be an integral part of the speech.

Many speakers feel more confident if they memorize the opening lines of their extempore speeches. If the introduction is well thought-out and presented in well-chosen words, chances are good that you'll capture the interest of your audience, and the "circular response" will begin. Do you see how "interest" can be circular? The more you are interested and at ease, the more the audience will be interested and at ease; as you see that they are interested and at ease, you will become more stimulated and interested in your topic and more at ease, and round and round it goes.

Conclusions

What is the best part of a joke? Which part must carry the "punch line"? When you tell a shaggy dog story, the most vital part is the last sentence or even the last word. Therefore, the story teller must build interest along the way so his listeners will be with him for that final statement, the most important part of all. This principle of maintaining attention until the very end is also vital in any public speaking. Your audience must hear what you have to say for your final appeal or summation.

Have you ever seen a speaker who seemed to fade away at the end--one who delivered the final words of his "speech" while making his way off the platform or back to his seat? A veteran performer stays in front of his audience until his last word is uttered; he even waits for response and reaction from his audience.

Purpose of Conclusions

In the Introductions section you found that certain activities and pastimes, including speaking, require some method of introduction. Now that you are ready to consider proper ways to conclude speeches, we can also see that certain activities and experiences have endings or conclusions built into them; we expect an ending as an integral part of the experience.

ITEM	ENDING EXPECTED
Symphonic movement	Coda
Dramatic performance	Applause, curtain call
Story	Dénouement
Musical performance	Applause, encore
Letter	Complimentary close
Television program	Commercial
Educational career	Commencement
Broadway musical	Finale
Church service	Recessional

It is not necessary to hold up a placard during the speech which reads, "Here is my Roman Numeral III; I am going to conclude my speech." Some inexperienced speakers do just that when they preface the conclusion with "In conclusion I would like to say." What does such a phrase really accomplish?

Some people find it difficult to conclude a conversation. They are not sure how to end a discussion gracefully, like the unfortunate people in the following poem by Richard Armour:

SO SOON?

Our guests are about to go--
The signs, it is true, are small,
But the sensitive host and hostess
Know they'll soon be out in the hall.

Our guests are about to go--
That is, they're all set to start
To plan to prepare to get ready
To begin to commence to depart.

How does one gracefully end a speech? Is it proper merely to walk away from the last point made? Any professional performer has a conclusion to his act. As a motion picture gradually moves toward the ending, the music swells into a culminating, resounding finality, and the audience knows that the end is approaching. But we cannot hire wandering minstrels to accompany our platform speeches; we cannot clue the audience with music that we are about to conclude. How, then, can we end the speech with a feeling of accomplishment and culmination? If those final moments of a speech are vital, what should we say in a conclusion?

Methods of Conclusion

The method you choose to conclude a speech will be determined by the type of speech you are giving--the purpose of the speech, the audience, the physical circumstances at the time. The conclusion provides an excellent opportunity to remind the audience of your purpose.

You can tie all the ideas together by referring back to the introduction of the speech in the conclusion. When you do this, your method of conclusion will be the same as that of the introduction.

1. Refer back to the story told in the introduction.
2. Relate back to the joke told in the introduction.
3. Create another startling statement.
4. Conclude with another related quotation.

If the purpose of your speech was to persuade the audience, you may make your final appeal in the conclusion.

5. Summarize the points you have made in support of your convictions.

6. Indicate the advantages of believing as you do.

7. Indicate the consequences of ignoring your appeal.

If your speech was to inform, you could conclude with a summary or reminder of what was said.

8. Review the facts or progressive steps made during the speech in more general terms.

If the purpose was to get the audience to do something or take some action, be sure you make it as clear as possible how they can accomplish what you want.

9. Give last-minute reminders of what the procedure should be.

CHAPTER IV

SPEECHES FOR SPECIFIC PURPOSES

Speeches to Inform

Information is a vital commodity in many occupations:

A salesman informs his customer.
A coach informs his team.
A doctor informs his patient.
A lawyer informs his client.
A teacher informs his classes.
An adviser informs his students.
A plaintiff informs the jury.
A clergyman informs the congregation.

Most of the above "conversations" are merely the beginnings of more complex goals of communication. Can you see how the purpose of a speech to inform could be extended to change the audience's mind
to move them to action
to entertain them
to impress them?

A speech to inform is basic to all other purposes of speaking.

You probably spend much of your speaking time in passing on information to individuals or groups of listeners. How eager to listen is your audience? Are you able to share information in an interesting and easy-to-understand manner?

How are speeches to inform used in the following situations?

Classroom
Television
Radio
Public lectures
Home rooms
Club meetings
Secretary's minutes
Friendly conversations
Church

Giving Directions

Suppose you were trying to tell someone how to get to your classroom from the local bus depot. How would you go about it? Where would you start? In what order would the facts be presented?

You must not confuse or mislead your listener, nor can you abandon him along the way; he may not be familiar with your school building, so you must not leave him at the doorstep.

If you were giving him directions over long distance telephone, what restrictions would you have? Wouldn't you also be pressed for time? You would certainly try to be succinct.

If you wrote the directions in a letter, what could you add to make the instructions more explicit?

As you think about how to make these directions as clear as possible, you must consider some of the following:

AUDIENCE: Does he know the geography and terms you want to use? What does he already know that you can capitalize upon?

SITUATION: Will you be able to use visual aids?

TIME: Can you say all you need to say in as short a time as possible, and still be clear?

ORDER: In what sequence should the facts be presented?

The logical sequence of providing information is to start with where your audience is and lead them step by step to their destination (what they want to know); this principle applies to any speech to inform:

Take your audience FROM where they are (the familiar)
TO where you want them to go (the unfamiliar).

Your purpose in a speech to inform is to tell them something you want them to know; in many cases, you will be giving them information they did not ask for. Since it is unsolicited information, your obligation is to create a desire on their part to want to learn what you have to say.

It is always wise to be honest with your audience. Once you have established yourself as an "expert" on your topic, you must maintain that confidence. It is therefore necessary to make clear any distinctions between facts and opinions. If your speech is based on personal opinions instead of facts, see OPINION SPEECHES in this Speech Manual.

Types of Speeches to Inform

1. Perhaps the easiest type of information to convey is that which the speaker already knows a great deal about.

A. PERSONAL EXPERIENCES

Why would an audience want to hear about your fishing trip? You must be very careful not to bore your audience with lengthy accounts of experiences which were exciting at the time, but deadly in front of a captive audience. If you have an anecdote to relate, make sure that it has some information which will be of benefit to your audience.

Of course, if you are especially talented at telling an experience amusingly, you can give a speech to entertain the audience, basing it on the information in your anecdote.
(See SPEECHES TO ENTERTAIN in this Speech Manual.)

B. INSTRUCTIONS AND DEMONSTRATIONS

You may have seen demonstrators in department and variety stores. What is their ultimate goal after they have informed the "customers"? You will notice that they do not hand out the free samples at the beginning of the talk; they build up a desire during the speech to inform.

As soon as you make a promise to an audience, they expect you to fulfill it. When you confront them with a concrete object, they expect you to use it. Do you see how effective it is to suspend the audience's anticipation? Wouldn't it be anticlimatic if you satisfied the audience's expectancy at the beginning of the speech?

Here are the titles of some speeches to instruct the audience; some of them consist of demonstration throughout; others culminate in a demonstration which the audience anticipates.

"How to Play the Guitar"
  What visual aid could the speaker use?
  What could be put on the chalkboard?
  Would it be better to play for the audience before or after the speech?

"How to Graft a Golden Delicious Apple to a Gravenstein Tree"
  What objects could be used to make this topic graphic?

"Strategy on the Football Field"
  How could this topic be demonstrated before a classroom audience?
  How could the chalkboard be used?

"Aging the Face with Stage Make-Up"
  What would be the most demonstrative way to present this topic?

"Re-Styling a Coiffure"
  What portions of such a speech would be presented which are not a part of the demonstration?

"How to Make Flowers from Facial Tissue"
  What would the audience expect the speaker to be doing during this speech?

"How to Decorate a Cake"
  If the speaker actually decorated a cake during the speech, what culminating activity would the audience look forward to?

3. A speech to inform which requires some research is usually somewhat more complex to prepare and present.

"Comparative Ratings of Recent Television Programs"
  What aids could be used?
  What audience appeal is inherent in this topic?

"How Transistors Have Replaced Vacuum Tubes"
  How would you justify talking to your audience about such a technical subject?

Is there interest already established in some of the terms in your title?
Could you capitalize upon the phenomenon that a new type of radio and television set takes its name from one of the smallest parts in it?

3. The most challenging speech to inform involves explanations of abstract subjects--topics which cannot be easily demonstrated.

"What VISTA Is and How It Works"

"Opportunities in the Peace Corps"

"The Thrill of Sky Diving"

"Comparison of Our School with Another"

"Care and Handling of Firearms"

"Organizing a Fan Club"

"The Functions of a Debate Squad"

4. You have probably been making reports for several years in many classrooms. The most frequently heard reports are on selections of literature read. (See REPORTS in this Speech Manual.)

Progress in Preparation of Speeches to Inform

Most of your "speeches" to inform others have been impromptu; you have known your material so well that you have not had to plan ahead or make notes. When you are called upon to share some information with an audience, it is wise to do some research and organization to accomplish the genuine purpose of informing your audience.

1. CHOICE OF TOPIC

Keep in mind: the occasion
the audience
your capacity to handle the subject
Limit the broad topic to a specific goal.
Justify your choice of topic. How would such justification help to establish personal proof?

2. USE OF LANGUAGE

Remember that your audience will not always know the jargon you are accustomed to using in dealing with your topic.
Define terms which you need to use, but which the audience may not know. Perhaps a part of your purpose is to teach them these new terms and nomenclature.

3. EFFECTIVE OPENING

Avoid the obvious: "Today I'm going to try to tell you how to operate a voting machine."

Isn't there a more fascinating way to arouse interest in such a beneficial topic?

Capture the attention of the audience with a real reason for wanting to find out what you are about to tell them.

Show how they will benefit from knowing.

Indicate the significance today of such knowledge.

Once you establish a goal, you are obligated to guide them through your facts to be sure that they end up informed.

(See INTRODUCTIONS in this Speech Manual.)

4. ORDER OF FACTS

Time sequence: Start with the first step and proceed chronologically.

Location: From here to there; from top to bottom, inside to outside.

Importance: Begin with less significant and build.

Familiarity: Start with what the audience knows and take them to the unknown.

Deduction: It is easier for an audience to follow if you establish early where you want them to go; they can see relationships of your progressive steps.

5. REHEARSAL

Practice orally until you know the order in which you are going to present the material.

Prepare note cards if they will make you feel more secure.

Practice orally with note cards.

Know what your first sentence is going to be.

6. AUDIO-VISUAL AIDS

Be sure that all aids are ready for use without confusion or delay in front of your audience.

Phonographs
Projectors
Charts
Pictures
Chalkboard
Equipment
Tools
Materials
Models
Pointers

Reports

Ever since your earliest years in school you have been making reports to your class; in your "show and tell" days in grade school you were making miniature reports on things that interested you, and in high school you have no doubt presented many oral reports. Even more often you have listened to reports made by other people. As you think back over all the reports you have listened to, can you remember some that you enjoyed very much, others that made you fight down yawns or wander off into day dreams? If you were asked to explain what makes the difference, could you give reasons why some reports catch the attention of the class and some do not?

You will probably need to present and listen to many more reports before your school days are over, and even graduation may not free you from attending meetings where reports are presented. If the prospect seems deadly, or arouses in you a faint nausea, perhaps thinking about the problem for both the reporter and the listeners can suggest remedies for the dull ploughing through of material, remedies that can brighten your future hours in and out of the classroom. Are there any reliable principles that can help you prepare reports that the class can enjoy and profit from?

At the outset it is always wise to review the purpose. What is a report intended to do? The answer to this question you already know: the purpose of a report is to convey information. But if you pursue this purpose a little further into its implications you may discover some helpful points to ponder. Have you heard reports that conveyed a good deal of information you already knew perfectly well? Have you heard some that contained a great deal of information but left you none too sure what the report was really about? Worst of all, have you heard reports droned out in a monotone by a speaker looking out the window instead of talking to you? Such reports may be a good exercise in remembering your manners, but not very enlightening. How can you plan and prepare a report that will leave the audience feeling that they have learned something worth knowing?

Finding Material for Reports

The subjects of reports are usually assigned. The assigned report will usually be connected with the work the class is doing; it will fit into the context of material you are studying. Such reports fill in details or add information on points that can be explored to enrich the knowledge of the group.

Source materials for reports should be available in your library. Reference books, periodicals, newspapers, and books are the basic sources, and if you are reporting on events, you may be able to talk with people who participated in them or witnessed them. Interviews are often good sources, if you are careful to take accurate notes on what you are told. You may want to read more than one source to make sure you are not presenting only one of several possible interpretations or opinions.

Preparing the Report

SELECTING MATERIAL: FINDING A FOCUS

As you collect material for a report, you may ask yourself several questions that may lead you to a focus. Remembering the purpose of the report you are to make, you may ask:

> How is this subject related to the class work or to ideas now important to the class?
>
> What materials need to be included to cover the topic?
>
> What has especially attracted me in the material?
>
> What is likely to interest the members of the class?

When you are ready to put your materials together, you may want to raise more questions:

> How can I show the audience that I know something about this material?
>
> How can I show that it is important and useful information for them?

Too few reporters ask themselves these questions, as you may have noted. Answering them is sometimes difficult, but there are ways to suggest your competence to deal with a subject. Can you mention any special interest you have in the subject? If you were not much concerned about it when you started, can you suggest how the reading you did caught your attention? Can you mention some of your sources to suggest that you have studied the topic? Were some sources better than others? More complete? more detailed? more stimulating to read? Did you happen on any sources you think the class might like to follow up and read for themselves? If you were stimulated, other people might be too; enthusiasm is often contagious. If you found the information important for you to know, can you show why? Can you suggest any way it connects with the concerns of the class? Does what you have learned affect your life or theirs?

In planning the structure of the report, you may raise some general questions that will help you decide what to include and where to put it:

> What does the class already know about this subject?
>
> If I need to mention material the class knows, can I remind them of it very briefly?
>
> What will they need to be told?
>
> What are the important points?
>
> What order is best to arrange them in? What impression do I want to leave?
>
> How can I connect the parts?

Do I need to summarize all the points to make the emphasis clear?

How shall I begin and end?

The decision you make on these points will depend on the purpose and the material. The significant ideas should stand out, and in a speech you may have to omit some interesting details in order to emphasize the main ideas. The details you use must all help what you are trying to say. Usually, the most important point, the idea you specially want the class to remember, comes last, but this is not an invariable rule. It may need to come first and be emphasized again at the end.

The introduction and conclusion are important, and probably should have some class attention after you have decided on the main pattern. In the introduction, can you enlist the interest of the group by mentioning something that has just happened, or some idea you have been discussing that relates to your topic? Sometimes a quotation may be useful to focus attention. When you are ready to conclude, can you emphasize what you have said by summarizing? Would the conclusion be the best place to explain why the subject is important?

Some Specific Suggestions

Here are some questions for special report subjects:

If you are reporting on a person:
What special achievements did he make?
What is unusual, significant about him as a person?
What are the unusual, exciting, significant events of his life?
What do I think most important about him?

If you are reporting on an event:
What exactly happened? What are the unusual, exciting, moving details?
What is significant about this event? its consequences? its causes?
the people who took part in it?
Why is it important to us?

If you are reporting on a special interest or hobby:
What do I like about it? How does it make me feel? What makes me feel that way? (details)
How would this appeal to anyone who does not participate in it?
What could anyone learn from hearing about this?

If you are reporting on an object:
What is unusual about it? its history? its use? its form? its beauty?
Why should it interest the class?
How can I display it so that everyone can see it while I am talking?

Evaluating a Report

Since classroom speakers are not experienced platform artists, the audience can be very helpful both by listening and by making comments an suggestions for improvement. Stifling yawns is courteous, but it is not quite enough. As you listen to speeches, you can help by following the ideas carefully and making mental notes for later comment; probably you should wait to write them down until the speaker has finished. Nothing helps a speaker more than the undivided attention of the audience while he is talking. Listen for what is effective in the report as well as for what might be better; encouraging comments are, if anything, more helpful than unfavorable criticism. Some general questions may help you analyze effectiveness:

Is the central idea clear?

Are the divisions of the material clear? Did the significant points stand out?

Did the speaker include too much material the audience already knew?

Did he include interesting details?

Did the report add to your information?

Did the speaker support the opinions he expressed?

Did he seem to be talking directly to the class?

You may want to use the evaluation form for reports on the next page.

Evaluation Form For Reports

SUBSTANCE	RATING			
	1	2	3	4
1. Is the central idea clear? well supported?				
2. Did the report cover the topic?				
3. Did it add to your information?				
4. Was the material stimulating?				
5. Was all material relevant to the points made?				
6. Did the speaker establish his competence?				
7. Did he adapt the material to the audience?				
STRUCTURE				
8. Did the significant points stand out clearly?				
9. Were they presented in effective order?				
10. Were they clearly related to each other?				
11. Were the opening and the conclusion effective?				
PRESENTATION				
12. Was the language appropriate to the subject and to the audience?				
13. Was the speaker talking directly to you?				
14. Did the speaker seem enthusiastic himself?				
15. Was the report generally effective?				

COMMENTS AND SUGGESTIONS:

Rating scale: 1--exceptionally effective 3--satisfactory
2--good 4--improvable

Opinion Speeches

When you prepare to express your opinion in a speech, and you have listed your reasons for believing as you do, you are ready to order your material for presentation. In a limited time, say six minutes, you may not be able to cover all your reasons completely, and you might be wise to choose the most important reasons to elaborate.

If you were planning to defend hot-rod driving, for example, might it be best to mention only briefly the pleasure it gives you and dwell on the valuable learning you gain from this activity? If pleasure seems to you most important of all, can you condense or cut out some of the reasons that emphasize value? For example, if your list of reasons includes

the pleasure of controlling a car at high speed

the pleasure of building a motor yourself

the friendships you form with other drivers who share your enthusiasm

the sense of power

the feeling of success you get when your car makes better time than others

the value of learning how a motor operates

the value of managing your money to buy the parts you need

the value of developing judgment in driving

the value of learning to respect rules

the value of considering the safety of others and helping to develop and maintain regulations

can you select the pleasure reasons that affect you most and that relate most directly to the value reasons?

In making your choices, you will need to consider the possible attitudes your audience has toward hot-rod driving. Do many other members of the class share your interest--perhaps own such cars themselves? Do some of the members of the class know something about hot rods already, even if they do not own cars? Or are you almost alone in liking this sport? If so, do you expect the class to be curious about what you see in it, or disapproving of such driving as too dangerous, too wasteful of time, too expensive? Which of your reasons will most appeal to a group that is not disapproving? Should you consider the possibility that one or two people may need to be reassured that the activity is not dangerous even though most of the group might be with you? What reasons will be best to stress if most of the group disapproves? Think through the points most significant for your audience, and put them into a brief outline, with your thesis sentence at the head:

Thesis sentence . . . .
(Reasons) A. . . . .
B. . . . .
C. . . . .
D. . . . . (or more)

This procedure will be useful whether you plan to defend hot-rod driving, or to explain why people can gain from playing in an orchestra, or to show that not all TV programs are a waste of time, or to advance any other opinion you have decided to discuss. Work out a brief outline that sums up the reasons you think are most important and will be most effective to make the class understand your point. Then think of examples you might use to support or enlarge your reasons.

When you have worked out the outline, plan your introduction and conclusion to arouse the interest of the class and leave the final impression you want them to have. Memorize your outline, so that you can recall the order of reasons you have worked out and practice the speech aloud until you can present it without notes if possible. Notes and even an outline sheet can interfere with your direct communication. Sometimes it is helpful to memorize your introductory and concluding sentences also if you want to be sure of beginning and concluding effectively. Time yourself as you practice to make sure you can stay within the time limits.

Evaluation Form For Opinion Speeches

SUBSTANCE	RATING			
	1	2	3	4
1. Was the opinion statement clear?				
2. Was it well supported?				
3. Was the material well adapted to the audience?				
STRUCTURE				
4. Did the significant points stand out?				
5. Were they presented in effective order?				
6. Were they clearly connected?				
PRESENTATION				
7. Was the language appropriate to the subject and the audience?				
8. Did the speaker talk directly to the audience?				
9. Was the speech generally effective?				
COMMENTS AND SUGGESTIONS				

Rating scale:

1 exceptionally effective
2 good
3 satisfactory
4 improvable

Speeches To Persuade

SAMPLE SPEECHES

A speaker is often called upon to persuade the members of his audience by changing their thinking so as to get them to take action. Such persuasive techniques sometimes become "pep talks." You have probably already read the script or heard the recording of Knute Rockne talking to his team. The format for such a talk usually consists of a speaker in authority--personal proof established: a coach, a superior officer, or other leader--presenting reasons why his tactics or beliefs are desirable at the moment. The task of the speaker is to capture the attention of the audience, tell them what the desirable action is, explain what he wants them to do so they will accomplish the goal, and convince them that good results will follow. Perhaps he may motivate them further by describing the unfortunate consequences if his advice is not taken.

King Henry's address to his troops at Agincourt is a fictitious but effective "pep talk" to his soldiers. The men have become weary and discouraged. They are outnumbered five to one by the French; Henry persuades them to do battle. How does he change their minds?

He first says that any soldier who wants to return home has his permission to do so. Henry knows that men will not willfully surrender before their fellow-soldiers. The psychology he uses convinces the soldiers that they will be proud to have had a part in the battle on Saint Crispin's day. Henry then does a bit of "name-dropping" to amplify his point that those who survive the battle will win glory. By the time he concludes, he has persuaded his men that they would not dare miss the opportunity to take part in the battle. He transports them into the future so they can look back at this day that made them heroes.

KING HENRY THE FIFTH BEFORE AGINCOURT

from Henry V by Shakespeare
Act IV, Sc. iii, 35-67

...He which hath no stomach to this fight,
Let him depart; his passport shall be made
And crowns for convoy put into his purse:
We would not die in that man's company
That fears his fellowship to die with us.
This day is call'd the feast of Crispian:
He that outlives this day, and comes safe home,
Will stand a tip-toe when this day is named,
And rouse him at the name of Crispian.
He that shall live this day, and see old age,
Will yearly on the vigil feast his neighbours,
And say "To-morrow is Saint Crispian:"
Then will he strip his sleeve and show his scars,
And say "These wounds I had on Crispin's day."
Old men forget; yet all shall be forgot,

But he'll remember with advantages
What feats he did that day: then shall our names,
Familiar in his mouth as household words,
Harry, the king, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloucester,
Be in their flowing cups freshly remember'd.
This story shall the good man teach his son;
And Crispin Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remembered;
We few, we happy few, we band of brothers;
For he to-day that sheds his blood with me
Shall be my brother; be he ne'er so vile,
This day shall gentle his condition:
And gentlemen in England now a-bed
Shall think themselves accursed they were not here,
And hold their manhoods cheap whiles any speaks
That fought with us upon Saint Crispin's day.

Napoleon Bonaparte's address to his triumphant Army of Italy on April 26, 1796, contains much of the strategy used by Shakespeare in Henry V. He begins with a resumé of the recent accomplishments of the present army, and he compares his men with other great warriors. He makes the troops feel their obligations to their country, to their General, and to themselves.

Compare Napoleon's direct question to his troops, "Is there one among you whose courage fails him?" with the opening of Henry's speech. Napoleon answers his own rhetorical question by telling them that they do not want to retreat. He tells them what ambition they have. How can they deny it?

Notice also the direct parallel with Henry in Napoleon's appeal to the pride of having participated which the soldiers will feel when the battle is won.

The actual purpose of the talk appears in the last appeal. Napoleon wants his men to be victorious, but most of all he wants to save his own reputation by making sure that the victorious soldiers do not plunder the conquered. He wants to be known as a liberator, not a robber.

Do you see how effective this genuine purpose becomes when it appears as the conclusion of the speech? Do you see that Napoleon makes it appear that the soldiers' reputations are at stake?

GENERAL BONAPARTE ADDRESSES HIS TRIUMPHANT ARMY OF ITALY, APRIL 26, 1796

Soldiers! In fourteen days you have fought six battles; you have taken twenty-one standards, fifty-five guns, and several fortresses. You have conquered the richest territories of Piedmont. You have to your credit fifteen thousand prisoners, and more than ten thousands killed or wounded. Hitherto you have fought only for the possession of cold rocks, which, though your renown will make them famous for all time, are of no value to your country. But today your services have placed you on a level with the troops in Holland and the Army of the Rhine. . . . When the campaign began, you were destitute of everything; today you have plenty and to spare. You have captured large supplies from your enemies. Siege artillery and field artillery have arrived.

Soldiers! Your country is entitled to expect great things of you. Will you justify her expectations? Your greatest obstacles are already overcome, but you have yet many battles to fight, many towns to capture, many rivers to pass over. Is there one among you whose courage fails him? Is there one, I say, who would rather retreat to the summits of Apennines and Alps, and patiently endure the insults of that slavish rabble? No, no one among the victors of Montenotte, Millesimo, Dego, and Mondovi! All burn with the ambition to spread the fame of the French nation throughout the world; the desire of every one of you is to humble those proud rulers who would fetter us in chains. All long for the dictation of a glorious peace, which shall compensate our country for the tremendous sacrifices she has made. All, when they return to their homes, would wish to be able to say proudly, "I was with the victorious Army of Italy."

Friends! I promise you these conquests! But you must swear to me in return to observe one condition. You must show consideration for the peoples to whom you bring liberty, you must keep down that plundering which scoudrels indulge in, of which our enemies have given the example. Unless you do this, you will be called not liberators but scourges of the nations!

DISTINGUISHING AMONG TERMS

Influence
Convince
Persuade
Move to Action

These four terms have very slight, but significant differences of meaning. Do you think the words are arranged in a proper sequence? Must we convince someone before we persuade him to act, or would we persuade him first, then convince him? Does "influence" belong in this group at all?

Be sure you can distinguish the meanings of these four terms before you attempt to do any one of them. Is it possible to prepare a speech in which you pursue only one of these purposes? Is it possible to pursue all four in one speech?

TECHNIQUES

If you want to influence your audience, you must first determine whether the results you want are possible with your particular audience. If you are convinced that you can persuade your listeners, then you are ready to plan your strategy. How can you make them believe the way you do?

a. To what motivation can you appeal?

EMOTIONS: Would your audience be impressed with an appeal to a sentimental or human interest approach?
"Now you can help keep alive a poor, starving child by contributing. . ."

NOSTALGIA: If the members of your audience are old enough to remember "the good old days," you may appeal to their recollection of pleasant memories.
"Wouldn't you like to be able to hear some of the kind of music you all grew up with--the songs that accompanied some of your happiest times? Then come to our concert this week. . ."

PRESTIGE: An appeal to the social status of the listener may be effective.
"You, too, can be one of the proud owners of a private swimming pool. . ."

DUTY: Many times the only reason to respond to an appeal is a sense of duty.
"It is your obligation as a citizen to contribute to the Charity Drive."
(What would be a more effective appeal?)

ECONOMY: Most people like to save money or to get a bargain.
"Here is your chance to save half by joining within the next ten days."

REPUTATION: Some listeners may be impressed by what they can do to establish or maintain a record of achievement and success.
"Your high school grades and achievements will certainly be considered in your applications for colleges or jobs. . ."

SELF-PRESERVATION: Probably the most effective motive is one which will insure the listener's

safety, health, or comfort.
"You have the opportunity to do something about the harmful air pollution problem in our community. . ."

Notice how necessary it is to know a great deal about your audience before planning the speech to gain action. Which of the motivations are most impressive? Which ones are most widely used, and yet least effective?

b. Some impelling motives are subtle or merely suggested. A clever speaker may get his audience to do what he wants without actually asking.

Have you ever delayed doing what someone asked you to do until you were told, "Oh, don't bother; I'll do it myself"? You were probably moved to action immediately because you felt obligated to comply with the request.

Has such "reverse psychology" been used on you in classrooms, also? "Don't read stories by Poe; they are too frightening." You were probably impelled to read Poe after that.

Don't look at the picture at the back of the room as you leave today" will probably be more effective than a positive request.

Do you remember how Mark Antony in Shakespeare's Julius Caesar, got his audience to compel him to read the will?

How do advertisers get us to take the action they want? Do they always tell us to "go out and buy the product"? Some techniques are indirect; some are repetitious; some are obnoxious, but effective. What determines your choice of product--price, testimonies, recommendations, color of package, ads, chance?

What are the impelling motives in the above examples of indirect appeals? Are they legitimate approaches to make to an audience? Are they trustworthy? Could you use any of them in your speech to persuade?

c. What methods of proving your points are most effective and suitable to your particular audience?

PERSONAL PROOF: Does your audience already accept you as an authority on your subject?
"We at the telephone company do not consider job applications from people who have had poor attendance records in high school."
Notice how the audience is made aware of the importance of regular attendance.

AUTHORITY: If you are not an accepted authority on the subject, you may cite a person who is.
"Our local traffic judge has said that the greatest number of speeding violations are committed by

male drivers who are impressing their passengers with their driving 'skills.'"

STATISTICS: Using actual figures and accumulated data may help to prove your point, but an audience cannot absorb lists of numbers. It is better to compile statistical information into comparisons, percentages, round figures, or charts and diagrams.

"Gate receipts indicate that only 32% of our student body attended the games last year; our neighboring school had a turn out of 46%, almost half of the student body!"

EXAMPLE: A carefully chosen case may be used somewhat as a sample is used--to show the consumer what the whole product is really like. Several appropriate examples may be quite convincing to an audience.

"You all remember how littered our halls and grounds used to be before we had Student Court. And remember how the neighbors used to complain about the cars roaring around the school at lunch time. Let's keep our Student Court as a permanent part of our student government."

REASONING: The use of logic is usually effective because the audience is witness to the conclusions reached.

INDUCTIVE: Examples are cited from which the audience can draw the desired conclusion.

DEDUCTIVE: An established principle is presented and the subject of the speech is shown to be affected by that principle.

How could this statement be used in reasoning:

"Students who drive cars to school have lower grades than those who do not"?

d. Propaganda techniques (name-calling, glittering generalities, transfer, testimonial, plain folks, card-stacking, and band wagon) are not always used for selfish purposes. Are there any of these devices which could be used in a speech to persuade?

e. The purpose of your speech must be made vital to your audience, not to you, the speaker. How effective is the salesman who says, "If you buy this magazine, I'll be able to add another point toward my weekly bonus"? Unless he was a friend of yours, would you be persuaded to make a purchase merely to help out the salesman? What would be a better appeal?

Have you ever read a classified ad in which one of the most significant facts had been left out? You would probably not respond to such an ad, merely because it did not tell you all you wanted to know or needed to know. Likewise, if you are to get your audience to do as you want, you must be as specific as possible; make it easy for them to take action; give them all the facts and instructions they will need. Many well-planned and eloquent speeches to persuade fail to gain action because the audience is not told how they can carry out the desired action.

ORGANIZATION

In what order should your points be arranged? Where should the appeal be made?

Make it in the introduction?

Hold it for the conclusion?

Gradually build it up during the speech?

State it in the introduction, develop it,
and reiterate it in the conclusion?

Conceal it completely?

Wherever the appeal is made, it is probably most wise to end this kind of speech with a final reminder or request for the desired action. You don't want your audience to "jump to a conclusion," for they may land in the wrong place. Since the conclusion is a vital third of your organized speech, it should contain a final appeal to accomplish the purpose of persuading and gaining action. (See "Conclusions" in Speech Manual, pp. 38-40.)

Evaluation Form for Speeches to Persuade

NAME OF SPEAKER____________________DATE__________CRITIC__________

SUBSTANCE	RATING			
	1	2	3	4
1. Was the proposed action within the scope of the audience?				
2. Was the material adapted to this audience?				
3. Was the background on the topic sufficient?				
4. Were the sources of information or the authorities properly identified?				
5. Did the speaker use a positive approach in convincing the audience?				
6. Was the proof effective?				
7. Was the evidence logical?				
8. Was the desired action made quite clear to the audience?				
9. Was the audience made to feel that they would benefit from the action?				

Rating scale:
1. Exceptionally appropriate or effective
2. Good
3. Satisfactory
4. Improvable

STRUCTURE	1	2	3	4
1. Was the topic introduced adequately to the audience?				
2. Was sufficient evidence presented?				
3. Was there logical progression throughout the speech?				
4. Did the speaker convince the audience before he asked them to take action?				
5. Was all the evidence and proof actually pertinent to the purpose?				
6. Was the conclusion appropriate?				
PRESENTATION				
1. Was the speaker's voice strong enough to make the audience feel confident that he spoke with authority?				
2. Was adequate use made of visual aids?				

What was the specific purpose of this speech?______________________________

What was the motivation for gaining action?______________________________

What types of proof were presented?______________________________

Comments and Suggestions:

Speeches to Entertain

We usually think of entertainment as being a song and dance, a motion picture, or a good show on television. We expect to be entertained by singers and musicians, by actors and comedians, and by dancers and tumblers. These performers provide excitement and laughter for their audiences, but do we necessarily have to laugh or be excited to be entertained?

Would you consider sports as entertainment? Are you entertained by attending a game? Are you entertained by playing tennis, golf, badminton, or by swimming?

Do you think that people who weep through movies are being entertained? Don't they expect to cry a little in order to be entertained? Perhaps we "cry" a little at some of the games we attend, too.

What is it, then, that constitutes entertainment? Shouldn't there be some degree of fun, relaxation, emotional release, or escape involved? Most so-called entertaining activities provide relief from routine-- the required activities of our lives. Perhaps a more exact term for such recreation would be "diversion."

If you are going to entertain an audience with a speech, you must plan to provide diversion from the usual, expected routine for a formal speech by offering them the unexpected.

Use of Imagination

The following imaginative techniques could be used to move or amuse your audience:

1. Imagine the audience as different listeners:
    - PTA group
    - Engineers
    - TV camera
    - Travelers
    - Teachers only
    - Parents only
    - Preschoolers
    - Business men
    - Drama Class
    - One person
    - Critics
    - Unknown
    - Radio microphone
    - Blind
    - Deaf (pantomime)
2. Change a familiar story or event:

    What would have happened if Rip Van Winkle had had insomnia?
    Julius Caesar had stayed home on March 15th?
    the sharks had not destroyed the Old Man's fish?
    Custer had defeated the Indians?
    there had never been an Adolf Hitler?
    Duncan had not invited himself over for the night?
    Casey had hit a home run?
    Edison had failed?

3. Tell how you would cast a television program with an improbable cast: Western star as a Shakespearean actor
   Prize fighter as a newscaster

4. Satirize a celebrity, familiar story, book, film, or event.

5. Include incongruous statements throughout an otherwise serious-appearing speech.

6. Tell a story with a trick ending or joke.

7. Assume a role. (The speaker becomes an actor.)
   Deliver the speech as a Shakespearean actor would.
   Emulate a zealous politician.

8. Re-tell a familiar story in a different style:
   As a Bible story
   As a news magazine article
   As a fairy tale
   As written by Poe, Hemingway, Bacon, or Twain

Use of the Unexpected

What unexpected things can you include in a speech that will amuse or move an audience?

1. Incongruities - "He was graduated from Benedict Arnold High School."

2. Deliberate mistakes - malaprops: "He prescribed acrobatic spirits of pneumonia."

3. Exaggerations - "You are about to hear the loudest silence in the world."
   "I'm sure that you'll all rush right out and buy. . ."

4. Sudden switch - Trick ending to a speech
   Unexpected change of identity of characters or setting

Here is a radio script of a short dialogue which is not amusing until it is read in two different interpretations. Read it first as a love scene; then re-read it as a fight scene. The humor comes from the switch.

SOUND: DIALING OF PHONE. PAUSE. TWO RINGS. PHONE IS PICKED UP.
GIRL: Don.
MAN: Yes, How did you know?
GIRL: I was expecting you to call.
MAN: About last night. . .
GIRL: Let's not talk about it, now.
MAN: But I just wanted to say. . .
GIRL: Please - - let's not talk about it.
MAN: You haven't forgotten?
GIRL: No, Don, I haven't forgotten. I can't ever forget. Where are you now?

MAN: At Tony's.
GIRL: At Tony's.
MAN: But I'm on my way over. . . I have to see you.
GIRL: Later.
MAN: Later can be forever.
GIRL: Let's make it forever, Don.
MAN: All right, Goodbye.
GIRL: Goodbye, Don.
SOUND: PHONES BEING HUNG UP.

5. Someone else's trouble - Much of the humor in the early silent slapstick movies was based on seeing other people suffer.
   Audiences still laugh at descriptions of people who get themselves into funny and awkward situations.

6. Dialects - Only experienced speakers can do dialects convincingly enough to be appreciated.

7. Mixed levels of usage -
   Slang with formal language
   Nicknames of dignitaries

8. A true account of an amusing event or a story:
   Many times a radio or television newscast will conclude with a little "humor in the news," a human-interest story:

> Today two policemen brought on problems of their own. It seems that the Chief discovered they had been hitting each other while on patrol duty. After investigating the case, the Chief learned that the officers had struck each other while arguing over who was going to drive the patrol car.
>
> And that's the news for tonight.

Violation of Speech Rules

A speech to entertain violates some of the rules established in planning speeches with other purposes:

1. Speeches to entertain are usually quite short; once the point has been made, the speech should end.

2. Instead of the usual type of summary, the ending of a speech to entertain takes on considerable responsibility:
   The point of a joke is made in the last line.
   The turn of events must be at the end.
   The moral of the story is last.
   The answer to the riddle is last.
   The emotional impact is usually last.
   Once the punch line has been delivered, the audience does not

expect more, nor are they receptive for more. If you do add anything, you must be clever enough to "top" yourself.

3. Speeches to inform depend upon the presentation of facts; speeches to entertain may depend on deliberate deviation from the truth:
   - Figurative language:
     - hyperbole
     - metaphor
     - metonymy
     - synecdoche
   - Fabrications:
     - lies
   - Corruptions of the familiar:
     - parody
     - satire
     - malapropism
     - re-arrangement
     - exaggeration
     - anachronism

Successful Speeches to Entertain

A speech to entertain is most effective if the material is timely and appropriate to the audience. You must try to predict the kind of reception your remarks will receive:

Is this audience a suitable one to appreciate your efforts to move or amuse them?

Will they get the point of the story?

Will they be able to take any kidding?

Do they have enough background to understand what is being satirized?

A speaker who has been introduced by a master of ceremonies must be able to adapt his opening remarks to the situation, to the audience, to the remarks of his introducer, and to any immediately preceding incidents or remarks which the present audience witnessed.

Look at Mark Twain's speech, "Advice to Youth."

Notice how the introduction and conclusion are easily distinguished from the main points Twain is making in the speech.

Is this speech intended to inform or to entertain? How can you tell?

Does Twain confront his audience with any unexpected terms or ideas?

Just what is the source of his humor?

"Advice to Youth" A speech delivered by Mark Twain about 1882(2)
(For text, see "Advice to Youth" by Mark Twain from Mark Twain's Speeches, Harper & Brothers Publishers, New York & London, 1923; pp. 104-105, 106-108.)

Speeches For Special Occasions

Have you ever been called upon to speak on the spur of the moment? You may have been asked to react to a statement or to express your opinions on an issue. Such "speeches" are not actually prepared in advance and therefore are not extemporaneous talks as the term has been used in this Manual. (See IMPROMPTU SPEAKING in Manual.)

Since not all special occasion talks are impromptu, there are some methods of preparation which can be followed when you have been called upon to prepare a speech for a particular occasion.

Special occasion speeches tend to be quite brief; they usually fulfill an immediate purpose of informing, responding, or acknowledging. Since the need for special occasion speeches arises so often, they tend to fall into categories, sounding very much like other talks we have heard for similar occasions. What is the problem of patterning your talk after others you have heard over and over? What literary problem of style arises?

You can detect such problems in trite responses or openings:

"This man needs no introduction."
"Unaccustomed to public speaking as I am ..."
"A funny thing happened to me on the way..."
"This honor would not be possible without the help..."

Many of the special occasion speeches are discussed in detail in other sections of this Manual. Can you see the need for special occasion speeches in parliamentary procedure, for instance? During the course of a meeting you may be called upon to make any of these impromptu or extemporaneous speeches:

Present a motion
Defend a motion
Make a nomination
Campaign for a candidate
Accept a nomination
Bid farewell

The speech for introducing a speaker is discussed in the section on INTRODUCTIONS in the Manual.

Reports are also explained in a separate section of the Manual.

TYPES OF SPEECHES FOR SPECIAL OCCASIONS:

1. ANNOUNCEMENTS

One of the most obvious special occasion speeches serves the immediate purpose to inform the audience about some specific instruction, detail, or news item. This is one of the very few speeches which could be written out and read aloud in order to insure accuracy. Details should be given as clearly as possible; it is usually helpful to repeat any statistical data so that there is no doubt as to what was said. Do you ever hear announcements in school? What specific purposes do they serve? Do you consider them "speeches"?

2. PRESENTATIONS

Occasionally you may be called upon to give an award to someone who may be caught completely by surprise. Is it best to build up suspense by announcing what the award is and what is represents before accouncing the name of the recipient? Which of these two speeches is more effective:

> Fred Thomson is the winner of our annual award for the most inspirational player on the team. This award represents the combined opinions of the team members and the faculty that Fred is the most deserving of this honor.
>
> OR:
>
> I am highly honored to be able to make the presentation of the annual inspirational award in athletics. The members of the team have voted and the faculty has concurred that this honor should be presented at this time to a boy who has been a tremendous inspiration to his team and his school: Fred Thomson.

Notice that an awards speech includes the following facts:

1. Title of the award
2. Achievement it represents
3. Qualifications for winning it
4. Justification of present winner
5. Clear pronunciation of winner's name

The presentation speech may also be used during the giving of a gift. Some appropriate remarks should be made for the information of

the audience and as a tribute to the recipient. What could be said about a person receiving a gift because he is retiring?
being transferred?
getting married?
having a birthday?
going abroad?

3. ACCEPTANCES

Usually an acceptance speech is impromptu since the recipient was not aware that he would be the winner. Have you ever heard any good acceptance speeches? What occasions call for such speeches? Have you ever heard a Miss America make an acceptance speech without tears? Have Academy Award winners made memorable acceptance speeches? What would you say if you were suddenly presented with an award you were not expecting? What are some of the clichés used in such occasions?

A speech of acceptance would probably include some of these points:

1. A word of thanks to the presenter and to the person or organization sponsoring the award
2. An appreciation of the honor
3. A statement of how the award or gift will be used
4. A light touch of humor or at least a show of delight

4. TESTIMONIES

Sometimes people are called upon to give their personal opinions on a topic, or they are asked to comment on a subject because they are considered to be qualified to speak with authority. Such testimonie must come from qualified experts; the testimony made must be honest and unbiased.

You may not consider yourself "expert" on a subject, but merely because of your experience or position you may be thought of as one who has more first-hand information on a topic than most other people. For example, the following dialogue represents a testimony from the secretary of the Student Council.

> John, you were taking the minutes at the Council meeting; you should be able to help us out here. Do you believe that there was sufficient discussion allowed on the matter of whether the juniors should have a dance this spring or not? Did everyone get a chance to be heard?

> Well, the chairman opened the meeting for discussion on the motion and there was quite a debate between the maker of the motion and the faculty representative present. I believe that the issue was made quite clear and that everyone who wished to speak had the chance.

5. WELCOMING GUESTS

A master of ceremonies often begins his remarks by acknowledging visitors who are present. He must find out the names of guests, and introduce them to the members of the audience in his opening remarks. This welcoming process is a combination of a speech to introduce and a speech to welcome. The purpose is not only to introduce the visitors but to make them feel comfortable among strangers.

Other occasions may call for a more detailed welcoming of a guest. In fact, the reason for the gathering of the audience may be to welcome and honor the visitor. Have you noticed how masters of ceremonies on television make their introductions of guest stars? They usually include the work "welcome" somewhere in the introduction. In fact, they may even ask the audience to make the guest feel welcome with applause.

These points should be covered in a complete welcoming address:

1. Pronounce the name and title of the guest.
2. Explain where he is from.
3. Give the details for his visit. (This may include what his mission is.)
4. Make him feel comfortable and welcome.

6. EULOGIES

We pay respect and tribute to the memory of the deceased through the solemn, dignified special occasion speech, the eulogy. The content of a eulogy tends to be somewhat poetic and well-organized. Tribute is paid to the accomplishments of the person and some reference is made to his contributions to mankind: his personality, his attitudes, his beliefs. Important facets of the subject's life may be arranged chronologically or you may choose a particular accomplishment for which he is best remembered.

Under what circumstances are high school students called upon to deliver eulogies? Most often they are used on commemorative days such as birthdates of Washington and Lincoln. Perhaps a part of your introduction of a poet's work would include tributes to his philosophy or his literary contributions. Have you ever given biographical background on an author as you made a book report? Chances are you included some material that could be considered a eulogy.

Following is one of the many tributes paid to the late John F. Kennedy. This speech was delivered in the Rotunda of the United States Capitol by Senator Mike Mansfield on November 24, 1963.

EULOGY TO JOHN F. KENNEDY DELIVERED IN THE ROTUNDA OF THE UNITED STATES CAPITOL, NOVEMBER 24, 1963, BY SENATOR MIKE MANSFIELD

There was a sound of laughter; in a moment, it was no more. And so she took a ring from her finger and placed it in his hands.

There was a wit in a man neither young nor old, but a wit full of an old man's wisdom and of a child's wisdom, and then, in a moment it was no more. And so she took a ring from her finger and placed it in his hands.

There was a man marked with the scars of his love of country, a body active with the surge of a life far, far from spent and, in a moment, it was no more. And so she took a ring from her finger and placed it in his hands.

There was a father with a little boy, a little girl and a joy of each in the other. In a moment it was no more, and so she took a ring from her finger and placed it in his hands.

There was a husband who asked much and gave much, and out of the giving and the asking wove with a woman what could not be broken in life, and in a moment it was no more. And so she took a ring from her finger and placed it in his hands, and kissed him and closed the lid of a coffin.

A piece of each of us died at that moment. Yet, in death he gave of himself to us. He gave us of a good heart from which the laughter came. He gave us of a profound wit, from which a great leadership emerged. He gave us of a kindness and a strength fused into a human courage to seek peace without fear.

He gave us of his love that we, too, in turn, might give. He gave that we might give of ourselves, that we might give to one another until there would be no room, no room at all, for the bigotry, the hatred, prejudice and the arrogance which converged in that moment of horror to strike him down.

In leaving us--these gifts, John Fitzgerald Kennedy, President of the United States, leaves with us. Will we take them, Mr. President? Will we have, now, the sense and the responsibility and the courage to take them?

Evaluation Form for Special Occasion Speech

NAME OF SPEAKER______________DATE__________CRITIC______________

	RATING			
SUBSTANCE	1	2	3	4
1. Was the subject matter appropriate for the occasion?				
2. Was the subject appropriate for this audience?				
3. Was the material adapted to this particular audience?				
4. Was the subject matter properly selected to fulfill the purpose of the speech?				
5. Was there adequate use of allusions, stories, or references?				
STRUCTURE				
1. Were the opening remarks stimulating to this audience?				
2. Were the steps in the presentation arranged in an effective sequence?				
3. Was there a sense of suspense included in the presentation?				
4. Was the climax of the speech effective?				
5. Was the length of the speech proper for the occasion?				
PRESENTATION				
1. Was the delivery easy to listen to?				
2. Did you feel confident that the speaker could handle the speaking situation?				
3. Was the manner of presentation appropriate to the occasion?				
4. Was the presentation appropriate to the audience?				
WHAT WAS THE SPECIFIC PURPOSE OF THE SPEECH? ____________________ Did the speaker accomplish that purpose adequately?				

COMMENTS AND SUGGESTIONS:

Rating Scale: 1--exceptionally effective
2--good
3--satisfactory
4--improvable

CHAPTER V

TYPES OF SPEAKING

The Interview

Have you ever been interviewed? Have you ever interviewed anyone? Interviewing is not as rare as one might think when we consider the fact that many people are called upon to gather first-hand information as an integral part of their occupations. Can you see how the following people would conduct personal interviews in their work?

- lawyers
- teachers
- consultants
- clergy
- judges
- counselors
- receptionists
- salesmen
- law enforcement personnel
- parents
- masters of ceremonies
- reporters
- personnel officers

Interviewing as done by such people should be as informal as a friendly conversation. As a matter of fact, an interview is merely a convention with purpose. What is usually the main purpose of a personal interview?

Most of the interviews conducted in the occupations listed above are done in private. What happens to the interview when it is conducted before an audience? At least two major changes take place:

1. THE PURPOSE OF THE INTERVIEW CHANGES:

Many listeners are not aware that a successful, interesting interview has real purpose and direction. Even though the participants may create the illusion of casual conversation, the performance has a definite goal. Whose responsibility is it to give direction toward that goal?

Where can interesting interviews be heard these days?

Think of the interviews you have heard; what made the good ones interesting? What was wrong with the dull ones?

Some of the most popular television programs depend on the ability of a host to get his guest to speak about himself and his activities without the restriction of following a script. Such ad-lib programs are interesting to the viewer because he gets a rare opportunity to see and hear a celebrity "being himself." What happens to the purpose of the interview when there is an audience listening and watching? The interviewer is no longer seeking information for himself; he is getting the subject to reveal his own personality through informal comments and asides on the topic. The actual purpose of such a performance may be nothing more than to entertain; information gained is incidental.

Sometimes an interview is conducted merely to inform the audience. The participants are not necessarily well-known; the interviewee has been asked to appear because he is an expert on the subject being discussed, and he can provide authoritative information on the topic.

Since the interviewee is not known, what added responsibility must be assumed by the interviewer at the beginning of the discussion? Should he tell what he knows about his guest, or should he have the guest introduce himself? What kinds of questions should the interviewer ask in order to establish the authenticity of his guest's answers?

Here is an interview designed to inform the audience:

> Have you ever had the very frustrating experience of discovering that your automobile battery has gone dead? Many times batteries fail long before their warranties are up because motorists do not take proper care of their batteries. We have with us today Mr. Alfred Baker, the factory representative for one of America's leading battery manufacturers. Mr. Baker, we all know that the battery is the life-giving center of our automobiles; what has your experience shown about battery life?
>
> Mr. Baker: Well, I started out in this business way back when our main product was the magneto generator, and I'll say that the present 6 volt and 12 volt systems are a far cry from those primitive methods of producing electric energy. Our batteries today last four or five times as long as the early ones did.
>
> Well, with your years of experience you would be able to tell our audience just what they could do to provide proper maintenance of their batteries.
>
> Mr. Baker: Yes, there are several minor check-ups which the average motorist can make himself.
>
> What can we do other than make sure there is plenty of water in the cells?
>
> Mr. Baker: Well, for one thing, make sure that it is not overcharged.
>
> How do we know that?
>
> Mr. Baker: If the cover is buckled or the sides are bulging, chances are it is being overcharged.
>
> How can we prevent it?
>
> Mr. Baker: Notice how often you have to replenish the water; it shouldn't be more than every thousand miles. Also have your voltage regulator checked to see that it is not set too high.
>
> Are there any other check-ups we can make?

Mr. Baker: Yes. Make sure that the battery is secure; vibrations can ruin a battery in a hurry. Make sure that the generator mountings are tight and that the fan-belt has enough tension.

What does that powder deposit on the battery indicate?

Mr. Baker: That's a natural development, but have your serviceman clean the battery as he checks the water level. Don't let the corrosion accumulate. You can even clean the terminals with sand paper occasionally. You might even coat the terminals and the cable connections with petroleum jelly to keep them clean.

Well, I'm sure that our listeners have benefited from your expert advice, Mr. Baker. Thank you very much.

2. THE INTERVIEW BECOMES A PERFORMANCE REQUIRING PREPARATION:

A well-prepared interviewer gives the audience the feeling that he is asking the types of questions they would like to be able to ask the interviewee. In a sense, he represents the people who want to talk to the subject.

An efficient interviewer must gather as much information as he can before the performance:

a. He should find out as much as he can about the interviewee: personality, education, hobbies, career, accomplishments, etc. Some of this material can be gathered in advance from the person himself in a private interview or from publications if the subject is a well-known celebrity. Direct answers to such factual questions do not make a very interesting interview. It is better to accumulate such statistics ahead of time, then "use" them during the interview. Statistical data itself is boring to an audience.

b. The interviewer must also investigate the topics to be discussed. If the person he is interviewing is an expert in a sport, the interviewer should review his own knowledge of that sport. Why should the interviewer find out so much about the topic when it is the interviewee who is to give the answers?

During the performance, the interviewer must conceal the fact that he does know a great deal about the interviewee and his field. In other words, the interviewer becomes a sort of actor who creates the illusion that he is finding out about his subject for the first time right along with the audience.

Of what use is all of the above background information? Why should an interviewer gather so much information before the interview if he is not going to be able to say it? He may not "say" it, but he'll certainly "use" it. He listens for leads as the interviewee speaks; he will probably be able to phrase further questions upon a point just made. If the interviewee does respond with an interesting point, the interviewer can then use his research to take advantage of the response. Such alertness to the opportunity for using his information makes for a talented interviewer and an entertaining interview.

Phrasing the Leading Questions

An interviewer must be careful about including too much of his accumulated knowledge within his questions. Notice how the interviewer dominates the conversation in the following interview:

Q: I understand that you have just completed a very successful season, winning four out of five of your games in the final playoffs.

A: Yes, that's right.

Q: And that gave you first place in the standings?

A: Yes, we got first place.

Q: Well, I suppose you owe a great deal of your team's success to the fine coaching you get.

A: Yes, that's right. We owe most of our success to our coach.

You'll notice the echo effect created in such an "interview." How could the questions be stated in order to elicit an interesting answer from the unfortunate subject being interviewed?

Perhaps from your experience in listening to interviews you have remembered the kinds of questions which die for lack of stimulation or possibility of elaboration. These types of questions are most deadly:

Questions which can be answered with one word.
Questions which require a yes/no answer.
Questions which can be answered with a statistic.
Questions which are not relative to the topic.
Questions which are too personal to be answered publicly.

If these are weak questions, what would stimulating questions be?

Notice here how a question which originally called for a monosyllabic answer was re-worded to get the subject to speak:

WEAK Q: How long have you been playing the guitar?

A: About a year now.

BETTER Q: How did you get interested in playing the guitar, anyhow?

A: Well, about a year ago I started hearing some new sounds being created on the guitar and I bought some records of Chet Paul and his group. They came to town and I went to hear them in person. I guess it was then that I got inspired to try the guitar myself; I bought a cheap guitar and started taking some lessons.

Q: You must have had a good ear for music.

A: Well, my teacher said I did. Anyhow, the more I practiced, the more I was encouraged to become even better on the guitar.

Q: Well, your playing certainly speaks for itself. Let's hear one of your famous solos.

Rehearsal

How many times should an interview be rehearsed--once, three times, every day until the actual performance, never? What would be the danger of practicing too much? One of the secrets of a successful interview is the spontaneity of the performance; the friendly exchange of questions and ideas would be killed with labored rehearsal. Participants would find it difficult to remember whether a point had been discussed during the interview or during the rehearsal. An audience doesn't like to hear such statements:

> "As you told me during our practice yesterday . . ."
> "I know because of that exciting experience you had with the UFO sighting that . . ."
> "We have already discussed your reactions to the reviews your latest book got . . ."

An audience would feel that they were being denied some of the most exciting experiences of the subject.

As an interviewer, it would be better if you had no run-throughs for your interview. But to gain confidence before encountering your subject, remember these following bits of preparation:

1. Make sure your audience knows your subject: his name and fame.
2. Know the background of your subject.
3. Learn all you can about the topics he is likely to discuss.
4. Have some specific questions in reserve in case the conversation bogs down.
5. Decide how you will conclude the interview.

THE CHIEF JOB OF THE INTERVIEWER IS TO GET HIS SUBJECT TO TALK! An interviewer gradually fades into the background and reappears when needed.

An interviewer need not follow strictly a series of cut and dried questions. An interesting performance will include asides and some bits of humor along the way. He should take advantage of every opportunity to have fun with the job of interviewing. Nothing is more deadly than a series of prepared questions with simple, factual but dull answers.

Interviews in which most of us are called upon to participate are designed to inform; we are trying to get a person with an interesting background to tell our audience about himself. Remember that the information you gain from your subject can be presented in a manner which will also be entertaining to an audience. As a matter of fact, most audiences will be entertained by professional interviewers at work without realizing that they are being informed at the same time.

Sample Interviews

Following are some interviews which you may read and also may hear on tape in the classroom. Try to determine whether these interviews have been rehearsed or not; what is the goal or purpose of each interview? How does each interviewer get his subject to talk? What would you like to have asked the interviewee yourself? How would you have worded your question?

(For text, see "What to Do About Your Voice" by Barbara Wright, Reader's Digest, July, 1959.)

(For text, see "Don't Be a Pal to Your Son!" by Barbara Wright, Reader's Digest, March, 1959.)

Evaluation Form for Interviewer

NAME OF INTERVIEWER______________________________________
NAME OF CRITIC____________________DATE____________________

SUBSTANCE	RATING 1	2	3	4
1. Did the interviewer prepare himself adequately for the subject matter to be discussed?				
2. Did he ask questions the interviewee was capable of answering?				
3. Were his questions worded to elicit an extensive answer?				
4. Did he ask stimulating questions?				
5. Did he ask questions this particular audience would want to hear discussed?				
6. Did he make sure the audience understood the answers his interviewee gave?				
7. Did he consider the audience when technical, complicated or vague answers were given?				
STRUCTURE				
1. Did he acquaint the audience with his guest adequately?				
2. Did he introduce the topic of discussion adequately?				
3. Did he let the interviewee do most of the talking?				
4. Did he conclude the interview gracefully?				
PRESENTATION				
1. Did he make the interviewee feel welcome?				
2. Did his questions sound casual but structured?				
3. Did he seem enthusiastic about the subject and his topic?				
4. Did he take advantage of interjecting a sense of humor into the interview?				
5. Did he consider the audience when following up on an answer?				
6. Did he create the "illusion of the first time"?				
7. Did the interviewee get the opportunity to do most of the talking?				
8. Did the presentation make you feel comfortable and at ease as you listened to both speakers?				

COMMENTS AND SUGGESTION:

WHAT DO YOU THINK THE PURPOSE OF THE SPEECH WAS?

Rating Scale: 1--exceptionally effective
2--good
3--satisfactory
4--improvable

Impromptu Speaking

Although you will find it helpful to get as much training and practice as you can in the preparation and delivery of speeches, most speaking situations in our daily lives call for spur-of-the-moment replies or comments. Often we are called upon to express ourselves without advance notice; such speaking situations are called impromptu.

As you have probably discovered in your previous work with spelling and vocabulary, you could not possibly be confronted with all the words you are ever going to have to be able to spell or define--so it is with the study of impromptu speaking. It is impossible to anticipate just what topics you will be called upon to discuss or comment upon, but just as you had practice with the techniques employed in correct spelling and with some of the rules and patterns of vocabulary study, some practice in impromptu speaking will help when you are called upon to speak without notice.

Impromptu speeches are heard in many situations:

Conversations
Introductions
Acceptance speeches
Relating experiences
Re-telling stories or plots
Answering questions
Class discussions
Parliamentary proceedings
Committee meetings
Explaining wants to clerks, repairmen, etc.

With all the practice we have in impromptu speaking it is strange that we are not more skilled in it than we are. Apparently mere practice does not insure improvement. How can you become a better ad lib speaker?

1. Think! Allow time ahead, if possible, to think about your oral encounter, then think as you speak.
2. Select the most appropriate language and level of usage for the occasion and the listener.
3. Organize ahead or at least while you speak.
4. Repeat important points.
5. Speak clearly and slowly, so that you allow yourself pauses for gathering thoughts. Your listener will appreciate the gaps also so that he may absorb what you have said.

6. Reach a conclusion rather than ramble on. Chances are that your listener will lose patience and interrupt you if you appear to have no destination. A feeling of completeness will give your listener a feeling of confidence in what you have just said.

The more successful practice you have with impromptu speaking, the more you will be able to incorporate some of the above techniques.

Think of some subject matters or topics which you believe would be fair items to have members of the class speak on for a minute or so. What categories would be most easy to ad lib on? What categories would be most difficult?

Make a list of subjects which could be used in this class for impromptu speaking. These topics will be compiled and used as classroom practice in speaking on the spur of the moment. You will discover that the more you try such speaking, the more competent you will become.

Oral Interpretation

Is oral interpretation a dying art? Where do you ever hear people reading aloud? Do you suppose radio personalities are reading from scripts, or are they merely talking to the audience? Can you "hear" the difference between reading and speaking? What happens to the impression you form of a speaker's sincerity when he does a poor job of reading aloud?

You probably hear more oral reading than you realize: perhaps your school bulletins are read to you; you hear secretaries reading minutes. As you listen to people reading aloud, try to become aware of the differences in the speaking techniques between conversation and reading.

Listen to recordings of Franklin D. Roosevelt or Winston Churchill; are they reading or conversing? Men of such political importance usually read aloud every word they utter in public; yet the material sounds very informal and conversational. They give the listener the "illusion of the first time." How does a reader accomplish this effect?

Lewis Carroll says in Alice in Wonderland, "Take care of the sense, and the sounds will take care of themselves."* What does this bit of advice tell us about reading aloud? Do you believe that if we take care of the sense (understanding the material completely) the sounds will take care of themselves (interpretation will be accurate)? Perhaps this quotation from Carroll makes the art of oral interpretation seem over-simplified, but there is some truth in what he says.

If you were called upon to explain some theory or complicated series of facts to someone, wouldn't you want to investigate the case thoroughly before you attempted to say anything about it? It makes just as much sense to study the material you are going to read aloud ahead of time before you can attempt to convey the meaning to a listener.

Before reading a piece of poetry aloud to an audience you should determine why poetry is most effective when heard. What qualities do you find in poetry which are strictly for the ear? That which remains is merely visual: not much more than print on the page--somewhat like a musical score.

Have you ever gone into a music store, bought a piece of music and taken it home and looked at it? If so, you have not gained the ultimate enjoyment the composer intended. You must hear the printed page being performed before it can be called music. Do you have a similar obligation with poetry?

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*Actually a paraphrase of the British proverb, "Take care of the pence and the pounds will take care of themselves."

Here are the words to a very familiar song, "America" by Samuel Francis Smith:

My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing;
Land where my fathers died,
Land of the pilgrims' pride,
From every mountain-side
Let freedom ring.

My native country, thee,
Land of the noble free,
Thy name I love;
I love thy rocks and rills,
Thy woods and templed hills;
My heart with rapture thrills
Like that above.

Our fathers' God, to Thee,
Author of liberty,
To Thee we sing;
Long may our land be bright
With freedom's holy light;
Protect us with Thy might,
Great God, our King.

You have sung these words many times; you have probably learned the words by heart, but have you ever listened to what you were saying? Notice the interpretation given here, then determine what kind of experience the poem creates.

America

Read as a title, followed by a period: MY COUNTRY.
Direct address to the country: 'TIS OF THEE
An appositive: SWEET LAND OF LIBERTY.
Repetition, emphasizing the fact that I sing to thee: OF THEE I SING!
A list of things that my country represents:
LAND WHERE MY FATHERS DIED.
LAND OF THE PILGRIMS' PRIDE.
A direct command: FROM EVERY MOUNTAIN-SIDE, LET FREEDOM RING!

The second stanza begins with another direct address to the country:
MY NATIVE COUNTRY, THEE.
Another appositive, but stronger: LAND OF THE NOBLE FREE.
Direct address: THY NAME I LOVE.
A list: I LOVE THY ROCKS.
AND RILLS.
THY WOODS.
AND TEMPLED HILLS.

A reaction to the above list: MY HEART (WITH RAPTURE) THRILLS
LIKE THAT ABOVE.

In the final stanza the direct appeal goes beyond the country itself:
Direct address: OUR FATHERS' GOD, TO THEE!
The final appositive: AUTHOR OF LIBERTY
We are really doing more than "singing" TO THEE WE SING.
(What is the metaphor here?)
Our sincere wish: LONG MAY OUR LAND BE BRIGHT.
WITH FREEDOM'S HOLY LIGHT.
A sincere request: PROTECT US WITH THY MIGHT.
Acknowledgment of the real power (quietly): GREAT GOD, OUR KING.

If you read the poem with suggested interpretation you will discover that the words take on new meaning. With all of the sincere requests and direct addresses, the poem becomes a particular type of "music." Have you determined what type of lyric "America" might be called?

You can see, then, that in order to do oral justice to a written piece of work, you must first understand its meaning.

Perhaps with such an awareness you can begin to see why people read aloud so badly. Just listen to one of your friends as he speaks to you; notice how animated and enthusiastic his voice is. Then have him read aloud to you. What a change! How do you account for such a difference? Even though he may be reading something which is basically exciting, it tends to sound dull and boring when read aloud. His speech can be so dull that even his tongue falls asleep.

If the speaker has to take the place of the author, then he must interpret the thinking of the original writer. That is why the speaker must understand thoroughly what the author's message really was. What else should he study to assure accurate interpretation?

If the speaker has analyzed the material to be read, he can see the plan of organization which the author used: the speaker can determine the purpose of the author, and he can see how the purpose is to be accomplished. Such careful analysis of another's writing will help in the preparation of your original material for speaking or composition.

What do you suppose "thoroughly understanding the intent" of the author means? You can never make the material clear to your audience until you yourself are sure of every word, every phrase, every clause, and every main point made. If there as place names in the text, you must know exactly their geographical locations; if there are political terms, you must know just what they stand for; if there are technical terms you must know their definitions; as a matter of fact, you must know as much about the vocabulary as the author did. After all, you are interpreting his ideas and his thoughts, not your own. In a sense, you are playing a role, recreating his original thinking. Is this process acting?

In preparing material for reading aloud you study the writer's material:

1. What he says
2. The manner in which he expresses it
3. His vocabulary
4. His organization
5. Central ideas
6. Methods of developing ideas
7. His proof

ASSIGNMENT: Look at the script of John Glenn's speech to the Joint Session of Congress (reproduced in the Appendix to this Manual). If you were preparing to read this speech aloud you would have to apply most of the seven steps mentioned in order to assure yourself that you had captured the essence and significance of the address. Outline briefly your responses to the seven steps. Read the script aloud. Later you will hear a recording of Col. Glenn as he delivered the address to Congress. Compare your anticipated interpretation of the speech with Col. Glenn's. How did you do? Do you think Col. Glenn was reading from a prepared script? How would you coach him to do a more effective job?

Included in a study of the "intent" should be an awareness of the importance of emphasis. Sometimes stress placed on a wrong word will misinterpret the entire sentence. Remember that there is rhythm in all speech, especially perfectly normal conversation. We do not have to read poetry to find rhythm; any word which is uttered has a prescribed pattern of pronunciation--any dictionary will show you that. Notice the difference between the British pronunciation of the word "laboratory" and the American; it is merely a shift in accent or rhythm. A shift in accent of some English words will change the function of the word: désert - desért - dessért. What part of speech is each of these words? How do you interpret this ambiguous sentence: "We have a machine that will pack fruit and produce during the summer."?

Many proper names, titles, and random combinations of words have a rhythm in their mere pronunciation:

Your school lunchroom may serve BARBECUED BEEF ON A BUN
which has exactly the same
rhythm as EDNA ST. VINCENT MILLAY.

Franklin D. Roosevelt wrote many lines which became memorable chiefly because of their rhythm: In his campaign for a third term, he created the slogan, "Martin, Barton and Fish" with great stress on the rhythm. His ". . . the only thing we have to fear is fear itself" demonstrates another rhythm pattern.

Look at some of these ads as they actually appeared in the newspaper:

PET FLEA COLLARS
HANDSOME MEN'S SUITS
UNFINISHED STUDENTS' DESK
NYLON HAIR BRUSHES
REINFORCED BAMBOO GARDEN RAKES
UPRIGHT FOOD FREEZER
STRAINED BABY FOOD
ALL-METAL SCHOOL LUNCH KIT
CONTOURED NECK PILLOW
METAL DUST PAN
LARGE ADDRESS BOOK
WOODEN SALAD BOWLS
NARROW BOYS' BELTS
REVOLVING LAWN SPRINKLER
PLASTIC THREAD BOX
PLASTIC FISH AQUARIUM
PORTABLE CLOTHES HANGER
GLASS CANDY JARS
BEAN BAG ASH TRAY
RUBBER HIP BOOTS
MEN'S CUSHIONED FOOT SOX
FLAT WALL PAINT
JUMBO SIZE GARMENT BAGS
MAHOGANY TABLE RADIO

Try accenting different words in each ad. What happens? If you stress the wrong words you get such misinterpretations:

Collars for pet fleas
Suits for handsome men only
Aquariums for plastic fish
Reinforced rakes for bamboo gardens
Rakes for reinforced bamboo gardens
Trays for bean-bag ashes
Lunch kits for all-metal schools
Kits for all-metal lunches
Paint for flat walls only

Portions of many literary works have been victims of such simple misinterpretations because the reader did not thoroughly understand what was being said. Students sometimes say that they have read a difficult poem five or ten times and still do not understand it. What is their problem? One possibility is that they may need to read it with different emphases or interpretations. For example: near the end of Shakespeare's Macbeth, Siward is told that his son has been killed by Macbeth. Siward asks, "Had he his hurts before?" Ross answers, "Ay, on the front." Can you see the various possible interpretations of several of the words in those two speeches? If the word "before" is interpreted to mean "previously," what does Ross's word "front" mean? What does Siward's word "before" actually mean? How does such a meaning affect the reading of Ross's line and the lines that complete the play?

There was a time when many stage performers did a very bad job of interpreting lines from a play because they were more concerned with technique of delivery than with the sense of the material. Early American melodrama exaggerated gestures and vocal variety at the expense of being sincere and believeable. Have you ever heard an actor place the stress on the wrong word in one of his lines? If so, he obviously did not understand the character he was portraying. For example, two characters are playing a scene. One is moving a heavy object; the only other character on stage says, "Here, let me help you," with the accent on the word "me." How should the line be read? Jot down any misreadings of lines as you hear them; they are easy to find in television and motion pictures. The following lines were heard in one movie with the pronouns accented as underlined. Try reading these lines with different stresses. Explain situations for each different reading.

"What did you think it was?"

"What's on your mind?"

"What do you make of this?"

"I'm going to put my foot down."

"What do you want, son?"

"It's not what you think, dear."

Many writers and poets who obviously understand their own works do not always do the best job of interpreting their own writings. If you can listen to a recording of William Faulkner reading his Nobel Prize acceptance speech, can you tell that this recording is a recreation of the actual event? What elements are missing? Does it sound like recitation, reading, speaking, or acting? Why? By now you should be able to detect speaking which sounds inspired and sincere. If you can listen again to Faulkner, try to discover how you would coach such a speaker to improve his delivery. As soon as you begin to listen for techniques of delivery, you become aware of some of the mechanics of the speaking voice. There are at least five major approaches to a study of voice production and quality.

1. PHRASING

Some of the most effective parts of a speech are those which are not spoken. In order to help make a reading sound like impromptu speaking, a trained speaker will make effective use of the pause; he will stop occasionally between words or phrases for the audience to grasp what has just been said. Look back at the interpretation of "America." Do you notice that the original punctuation was altered to indicate definite pauses? Even the first two words are followed by a period. There are periods throughout the poem; in interpretive reading the period no longer means merely the end of a sentence; what does a period indicate to an oral reader?

As you prepare a piece of literature for oral reading, you will discover that words naturally fall into groups representing a complete thought, a subordinate idea, or a parenthetical addition. Your audience cannot see your periods, commas, and semicolons; the only way you can let them hear them is to pause and group words together.

Read the following limerick aloud. Notice what happens to the final lines.

Limerick

A decrepit old gas man named Peter,
While hunting around for the meter,
    Touched a leak with his light.
    He arose out of sight,
And, as anyone can see by reading this, he also destroyed
the meter.

Look at this poem by e. e. cummings. He has grouped the words together which he wants read together; he has helped the reader with the phrasing:

Buffalo Bill

Buffalo Bill's
defunct
        who used to
        ride a watersmooth-silver
                                        stallion
and break onetwothreefourfive pigeonsjustlikethat
                                                        Jesus

he was a handsome man
                        and what i want to know is
how do you like your blueeyed boy
Mister Death

Now read the poem aloud. Read it together with several students. Does the arrangement on the page aid in the reading of it?

2. ARTICULATION

In the Appendix to this Speech Manual you will find listed some long playing recordings; among them are songs by Noel Coward and by Danny Kaye. If you are able to get these recordings you will hear every syllable and letter pronounced distinctly, yet at a rapid rate. Do you hear them breathe? Do you hear the final consonants? Listen to the patter songs by Martyn Green listed in the Appendix. When you listen to the crispness of Green's delivery of patter songs, you hear a good example of careful articulation. Look the word up in the dictionary. You will notice that one of the definitions indicates a putting together of parts. Why do you suppose this word is used to mean clear speech?

3. TONE

There is probably a control knob on your stereo set marked "tone." What does it do to the sound? The guitars and vocalists of today depend upon electronic amplification for their volume and richness of tone. How do we control the tone quality of the speaking voice? The human body has several built-in facilities for creating or enriching the tone of the voice:

Resonators:	Nasal cavities Pharynx Mouth
Sounding Board:	Skeleton

Resonance means the "re-sounding" of speech tones. When the sounds are placed in a resonating cavity, they are enriched and amplified. In the human body, the nose, the back of the throat (pharynx), and the mouth provide areas for the amplification of speech sounds. What musical instruments depend upon resonating cavities for their amplification? You can experiment with the placement of tone by stopping off the nasal passage or by placing the tone far back in the throat. What effect do these changes make? How can you use such tone control in the interpretation of oral reading?

The entire human skeleton serves as a sounding board for the amplification of speech sounds, somewhat like the principle of the piano or harp. Vibrations of especially deep speech sounds can be heard or even felt as they are being transferred by the skeleton.

4. PITCH

The number of vibrations per second of a speech sound can be changed by the use of a complicated set of muscles controlling the vocal folds (or cords). Most speakers use a higher pitch than their natural voice actually is. A lower pitch tends to be more pleasant, so an effective speaker would benefit by listening to himself occasionally to discover whether or not he is "raising his voice" unnecessarily.

5. INFLECTION

One of the problems of some dull speakers is that they maintain a constant pitch; what do we call this kind of one-tone speaking? All one needs to do to remedy this fault is to allow the sense of the text to determine the intensity of delivery. How would you go about varying the intensity? Is volume involved? Strength? What does increased volume do to pitch?

Carl Sandburg varies his inflection by putting stress on some vowels in such words as "the people, yes," which becomes "pee-oh-pull, yeah-us." Just the opposite effect is produced when some of the speech sounds are blended: children are delighted when story-tellers run certain phrases or clauses together:

". . . and, then, he, picked-them-all-up aand threw-them-away!"

You can see that inflection is closely related to another facet of voice study already demonstrated by the e. e. cummings poem.

You may try out some of the mechanics of voice quality by reading the following poem by Carl Sandburg. Read it once as if you were reading it to a young child. Then read it for an adult audience. What did you do to adjust to a more mature audience? What did you do with the tone of your voice, your inflection, and your phrasing? Pay no attention to the marginal notations for now; they will be used later when we do some choral speaking.

(For text, see "Wind Song" by Carl Sandburg From SMOKE AND STEEL by Carl Sandburg, copyright, 1920 by Harcourt, Brace & World, Inc., copyright 1948, by Carl Sandburg, p. 147.)

How did you know where to pause? How did you determine the highs and lows of intensity? Knowing how and where to vary the delivery brings us right back to our original study for oral reading: thorough understanding of what is being said and a sensible interpretation of the language being uttered. It is that simple to be a speaker or reader who is pleasant to hear.

Evaluation Form for Oral Interpretation

(Most questions may be used for evaluating recorded speeches)

NAME OF SPEAKER__________________DATE__________________

CRITIC________________________

	RATING			
SUBSTANCE	1	2	3	4
1. Was the selection properly introduced?				
2. Did the speaker justify his choice of material?				
3. Did he credit the author sufficiently?				
4. Was the selection of material appropriate to the age of this particular audience?				
5. Was the material suitable for the educational background of this audience?				
6. Was the material suitable for the cultural preparation of this audience?				
STRUCTURE				
1. If the material was edited, did it retain sufficient continuity?				
2. Was the length of the selection appropriate for the occasion?				
3. If the reading was an excerpt, did the speaker provide an adequate conclusion of his own?				
PRESENTATION				
1. Was the delivery appropriate to the mood of the selection?				
2. Did the reading have the "illusion of the first time"?				
3. Did the speaker really understand the meaning of the original writer?				
4. Did the speaker actually interpret the work?				
5. Was the pace effective?				
6. Was there sufficient variety in intensity?				
7. Was there sufficient variety in inflection?				
8. Did the reader make effective use of the pause?				
9. Did the reader feel free from the script?				
10. Did the reader sound inspired and sincere?				
11. Was the placement of tone pleasing?				
12. Was the pitch of the voice affected by the emotional variety?				

WHAT WAS THE SPECIFIC PURPOSE OF THIS READING?

____

Did the reader accomplish this purpose effectively?				

COMMENTS AND SUGGESTIONS:

Rating Scale: 1--exceptionally effective   3--satisfactory
2--good   4--improvable

Choral Speaking

The art of reading aloud in groups has an impressive background. In the ancient Greek theater, groups of actors recited introductions, transitions, and comments during the plays--hence the Greek chorus. Can you think of any modern adaptations of such communication with an audience?

If you are a folk song fan you probably already know the source of authentic folk music, but did you realize that before the lyrics were sung they were recited together by working groups, probably as an accompaniment to their tedious labors? These chants were examples of early primitive group recitations.

In our modern lives we take part in many choral speaking experiences. Some church services include chants, antiphonal and responsive readings; in school we recite the pledge of allegiance; at pep assemblies and at the games we cheer our teams on with yells in chorus. Some commercials use groups of talking voices to spread the gospel of the product.

Let's try some of this choral reading now with some poems arranged for speaking choir.

A simple poem to experiment with is Gelett Burgess' "Purple Cow." Read it the first time without any particular arrangement.

I never saw a Purple Cow,
  I never hope to see one;
But I can tell you, anyhow,
  I'd rather see than be one!

When the entire class reads it in unison you will probably notice that the words are almost unintelligible. Why? Notice how each reader must clear up his articulation. Do you need a director? Try experimenting with the inflection of the final line:

beeeeee

than one!

er see

I'd th

ra

Pronounce the word "be" as if you were shaking your finger at someone in shame.

Practice the "Nightmare Song" aloud (reproduced in the Appendix). Listen to each other reading it aloud. Do you hear all of the consonants? Are the speakers breathing or gasping? Try reading it aloud in groups of six or seven students. Do you read together, at the same pace? There are probably as many varieties of ways to read "The Nightmare Song" as there are students who try it. Perhaps the entire class can read it together. What is the greatest problem of reading this selection together? After you are "good" at reading it, try reading the last section with one breath. Begin with "You're a regular wreck" and read on to "sleeping in clover" without breathing. Can you make it? After several attempts you will find that you will be able to do it easily; you will have also improved your breathing control and capacity for endurance!

Robert Southey's "Cataract of Lodore" (see Appendix) is arranged for a group of voices. Notice the assignment of parts in the left column. When it has been determined who will read the parts, try it slowly. Notice how Southey built into his poem a gradual crescendo of intensity and volume. Be sure to build your interpretation to a climax.

After you have tried reading several selections aloud, you will begin to get a feeling or mood which each piece of literature expresses. You will remember that poetry and music are intended to be heard. Now, we may show another striking similarity between literature and music. As you hear prose works or poetry being read aloud, you should get a mood or feeling from the proper expression of the work. There are many instrumental musical selections which also leave the listener with a mood or feeling. Certain musical selections sound as if they were meant to accompany an experience or to depict an era. For example, "Greensleeves" usually sounds Elizabethan; Shakespeare's works could be read with it. Many of Leroy Anderson's compositions are light and happy. Symphonic music varies so much that it is possible to select appropriate moods for almost any kind of reading. The first movement of Beethoven's Fifth Symphony might accompany Emerson's "Concord Hymn"; try the second movement for Frost's "Birches." Classical music by Tschaikowsky, Chopin, Dvorak, and others will suggest various emotions and moods.

The proof of the effectiveness of musical background is in the tremendous number of sound track recordings which are produced yearly. Such albums contain the musical backgrounds for some of the important film releases. Perhaps sound track albums of instrumental music will be your greatest source of music for accompanying your oral reading of literary selections.

In some of the poems suggested for choral reading you will notice that the accompaniment or background is written into the arrangement by assigning some of the voices to sound effects or chants. Look at Carl Sandburg's "Wind Song" in the ORAL INTERPRETATION section of the Manual. Notice that the women's voices use Sandburg's original words to create the sound effect of wind throughout most of the poem.

In Robert Browning's "Boot and Saddle" the entire poem is accompanied by sound effects and repeated rhythmic chanting. The tongue clicking produces the hollow clopping effect of horses' hooves, and the repeated line, "Boot, saddle, to horse and away" amplifies the rhythm. Each accompaniment fades away after the last lines of the poem have been said.

Boot and Saddle
by Robert Browning

Group 1: (Continuous tongue clicking in background)

Group 2: Boot, saddle, to horse, and away! (Repeat this line softly in rhythm with horse-hoof sound)

Group 3: Rescue my castle before the hot day
Brightens to blue from its silvery gray. (In rhythm.)

Group 2: Boot, saddle, to horse, and away! (Louder for this solo.)

Group 3: Ride past the suburbs, asleep as you'd say;
Many's the friend there, will listen and pray
"God's luck to gallants that strike up the lay--

Group 2: Boot, saddle, to horse, and away!" (Another solo comes through.)

Group 3: Forty miles off, like a roebuck at bay,
Flouts Castle Brancepeth the Roundheads' array:
Who laughs,

One man: "Good fellows ere this, by my fay,

Group 2: Boot, saddle, to horse, and away!" (Solo again.)

Group 3: Who? My wife Gertrude; that, honest and gay,
Laughs when you talk of surrendering,

One man: "Nay! I've better counsellors; what counsel they?

Group 2: Boot, saddle, to horse, and away!" (Repeat and fade away.)

Group 1: (Still clicking) (Fade away.)

Read Carl Sandburg's "Jazz Fantasia" alone at first. Be sure you understand what effect he is creating here, then try it with other readers as it is arranged below.

(For text, see "Jazz-Fantasiz" from SMOKE AND STEEL by Carl Sandburg, p. 63.)

"Nancy Hanks" is another poem which has been arranged as a dramatic presentation. It must be read very deliberately with a slow pace. This poem offers excellent practice in the effective use of the pause. Let each question be absorbed by the audience.

(For text, see "Nancy Hanks" by Rosemary & Stephen Vincent Benét from A Book of Americans by Rosemary and Stephen Vincent Benét; Holt, Rinehart and Winston, Inc., New York, copyright, 1933 by Stephen Vincent Benét, copyright renewed 1961 by Rosemary Carr Benét.)

CHAPTER VI

ANALYSIS AND EVALUATION OF A SPEECH

LEARNING FROM EXAMPLES

One of the most effective ways to improve your speaking is to benefit from the experience of other speakers. What "fringe benefits" do you see in becoming a fair critic?

It is always easier to evaluate other speakers and recommend ways for them to improve than it is to recognize your own strengths and weaknesses--you are not distracted by nervousness when you listen. As you become aware of the weaknesses and strong points of other speakers, you should be stimulated to look for similar qualities in your own speaking. Obviously, if you tell someone what can be done to improve his speaking, you can expect also to profit from his advice. You would also want to be sure to apply your criticism to your own speaking. If you subscribe to the theory that "one should never make the same mistake twice," you will gradually improve your own speaking techniques as you see and hear others speak.

LISTENING TO BECOME A CRITIC

You can probably recall that one of the most repeated requests heard in a classroom has been "Please pay attention," or "Listen closely," or maybe you like the malapropism, "Give me your undevoted attention."

Basic to becoming a critic is the ability to listen:

LISTENING----through---PAYING ATTENTION---equals---AWARENESS

We miss many fascinating things around us every day merely because we are not aware of their existence. Listening is a discipline that you can cultivate.

Are you already a trained listener? You might check yourself right now. Stop and become aware of what you are hearing at the moment. How many sounds do you distinguish? How many different sounds can you tolerate at once? Did you realize that so many sounds were present at the same time?

Also, you may test your sight. What do you see at the moment? How many different items do you see? Which would be easier to describe: what you see or what you hear? You could probably list the things you see and could list the things you hear, but which list would be most difficult to describe or criticize?

Sounds are intangible, vague, transitory. A speech is pure sound; you cannot see it or touch it--you cannot leave it in your locker. Also, speeches are temporary and must be evaluated as they are being heard. An essay can live forever in print, and you can read it several times before you decide how effective it is, but a speech is gone when uttered; only the memory or impression lingers on; and therefore a speech must be memorable. Shakespeare concludes his Sonnet 18 with

> So long as men can breathe or eyes can see,
> So long lives this, and this gives life to thee.

That is, Shakespeare is saying that as long as his poem can be read by man, the sentiment and sense of the sonnet will endure--and so will the fame of the person being addressed. If Shakespeare had merely uttered the sonnet as a speech, the message would have died with him. Do you see how alert a speech critic must be? He has just one chance to listen and then the opportunity is gone forever.

ACTIVE AND PASSIVE LISTENING

Most people feel they already know how to listen, just as they already know how to eat or walk, so why study listening?

How well do you listen? Do you HEAR or LISTEN? How do you differentiate these two words? Which one is easier to do? Which one can willfully be "turned off"?

Have you ever noticed how much more accurately you are able to hear and understand when you are reminded to "Listen to this," or asked, "What does this mean?" We might call such determined listening "active." If so, then all other so-called hearing that we do must be called "passive."

What types of passive hearing do you do?

Do you really listen to the radio as it accompanies your studying?
Do you really listen to an entire sermon or lecture?
Do you hear the background music in films?
Do you hear the ticking clock at night?
Do you hear the roar of the city?
Do you hear the quiet of the country?

Could you make a list of active hearing or listening that you do? If you are to become a fair critic of speeches, you must concentrate on active listening.

Here you can find a fringe benefit. As you become more alert in your listening, you become more aware of the sights and sounds around you daily. You comprehend more of what is said to you. When you are speaking you want your listeners to be alert and aware of what you are saying. The same qualities of alertness and awareness are devoutly to be wished for when you are the listener.

Preparation for listening is as important as preparation for speaking. If you have read the sections in the Speech Manual on planning speeches, you will see several parallels:

Speaking	Listening
1. Purpose	1. Purpose
2. Preparation	2. Preparation
3. Concentration	3. Concentration
4. Goal	4. Goal

How would you explain or define each of the items listed above for LISTENING?

a. What is the purpose of the listener?
b. For what will he be held responsible?
c. For what is he listening?
d. How does he prepare to listen?
e. What is the significance of concentration?
f. What is the goal of the listener?
g. Does his goal differ from his purpose?

OUTLINE OF CRITERIA FOR LISTENING TO SPEECHES

Following is a detailed outline of many of the possible points that can be criticized in the delivery of a speech. They should be helpful to you, for you will be called upon to help evaluate speeches that you hear in the classroom and in other speaking situations.

Many of the criteria are constants; they could be used for an individual speaker every time you heard him speak. Other items would need to be adapted to the purpose of the speech and to the situation.

There are of course more items in this outline than you will ever be able to use for any one speech analysis.

Which ones are eliminated when you read the printed script of the speech only?
Which ones are eliminated when you hear a recording of the original delivery?
Which ones are affected when you hear an actor read the speech?
Which ones must you assume?
Which ones are most obvious?
Which ones will you use in listening to a speaker on television?

Which ones will you use in listening to a speaker at a school assembly?

Which ones will you use in listening to a speaker in the classroom?

1. Physical (The Speaker)
   A. Visual
      1. Posture
         a. Approaching lectern
         b. Standing
         c. Leaving lectern
      2. Gestures
         a. Hands
         b. Head
         c. Face
            (1) Eyes
            (2) Mouth
         d. Body
         e. Feet
      3. Appearance
         a. Neatness
         b. Appropriateness to occasion
   B. Oral
      1. Voice
         a. Volume
         b. Tone
            (1) Quality
            (2) Firmness
            (3) Resonance
         c. Pitch
         d. Inflection
      2. Speech
         a. Enunciation
         b. Pronunciation
            (1) Accents
            (2) Dialects
            (3) Transpositions
         c. Articulation
         d. Rate
         e. Phrasing

II. Material (The Speech)
   A. Subject
      1. Appropriate for situation
      2. Interesting for audience
   B. Source
      1. Personal proof
      2. Authoritative resources

- C. Rhetorical plan
  - 1. Introduction
  - 2. Development of purpose
  - 3. Conclusion
- D. Style

III. Preparation
- A. Use of notes
- B. Evidence of practice

IV. Presentation
- A. Vocabulary
- B. Usage
- C. Timing
- D. Visual aids

V. Adapting to the situation
- A. Mechanical breakdown (no microphone)
- B. No lectern
- C. Poor illumination
- D. Hostile audience
- E. Extraneous noises

This long list of items to watch for while listening to a speech constitute a veritable course in public speaking. Can you pick out the specific items which are most important in effective speaking?

You will notice that many of the entries in this outline are explained in detail in specific parts of the Speech Manual. Be sure you understand the background of such items before you consider yourself a fair or qualified critic.

Perhaps one of the most vital items in the outline is Rhetorical Plan and particularly the Development of Purpose. As a matter of fact, each speaking purpose requires a separate list of criteria. You will see such evaluation forms in the Speech Manual.

Can you see how most of the items in the outline would be appropriate for an evaluation form for any type of speech?

SAMPLE ANALYSIS OF A SPEECH

With the above outline of criteria in mind, let us look at a typical speech as if we were called upon to make a critical evaluation of it.

We'll take John F. Kennedy's inaugural address of January 20, 1961.

Inaugural Address

President John F. Kennedy

My Fellow Citizens:

We observe today not a victory of party but a celebration of freedom--symbolizing an end as well as a beginning--signifying renewal as well as change. For I have sworn before you and Almighty God the same solemn oath our forebears prescribed nearly a century and three quarters ago.

The world is very different now. For man holds in his mortal hands the power to abolish all form of human poverty and to abolish all form of human life. And, yet, the same revolutionary beliefs for which our forebears fought are still at issue around the globe--the belief that the rights of man come not from the generosity of the state but from the hand of God.

We dare not forget today that we are the heirs of that first revolution. Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans--born in this century, tempered by war, disciplined by a cold and bitter peace, proud of our ancient heritage--and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today.

Let every nation know, whether it wish us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend or oppose any foe in order to assure the survival and success of liberty.

This much we pledge--and more.

To those old Allies whose cultural and spiritual origins we share, we pledge the loyalty of faithful friends. United, there is little we cannot do in a host of new co-operative ventures. Divided there is little we can do--for we dare not meet a powerful challenge at odds and split asunder.

To those new states whom we now welcome to the ranks of the free, we pledge our word that one form of colonial control shall not have passed merely to be replaced by a far more iron tyranny. We shall not always expect to find them supporting our every view. But we shall always hope to find them strongly supporting their own freedom--and to remember that, in the past, those who foolishly sought to find power by riding on the tiger's back inevitably ended up inside.

To those peoples in the huts and villages of half the globe struggling to break the bonds of mass misery, we pledge our best efforts to help them help themselves, for whatever period is required--not because the Communists are doing it, not because we seek their votes, but because it is right. If the free society cannot help the many who are poor, it can never save the few who are rich.

To our sister republics south of our border, we offer a special pledge--to convert our good words into good deeds--in a new alliance for progress--to assist free men and free Governments in casting off the chains of poverty. But this peaceful revolution of hope cannot become the prey of hostile powers. Let all our neighbors know that we shall join with them to oppose aggression or subversion anywhere in the Americas. And let every other power know that this Hemisphere intends to remain the master of its own house.

To that world assembly of sovereign states, the United Nations, our last best hope in an age when the instruments of war have far outpaced the instruments of peace, we renew our pledge of support--to prevent its becoming merely a forum for invective--to strengthen its shield of the new and the weak--and to enlarge the area to which its writ may run.

Finally, to those nations who would make themselves our adversary, we offer not a pledge but a request: that both sides begin anew the quest for peace, before the dark powers of destruction unleashed by science engulf all humanity in planned or accidental self-destruction.

We dare not tempt them with weakness. For only when our arms are sufficient beyond doubt can we be certain beyond doubt that they will never be employed.

But neither can two great and powerful groups of nations take comfort from their present course--both sides overburdened by the cost of modern weapons, both rightly alarmed by the steady spread of the deadly atom, yet both racing to alter that uncertain balance of terror that stays the hand of mankind's final war.

So let us begin anew--remembering on both sides that civility is not a sign of weakness and sincerity is always subject to proof. Let us never negotiate out of fear. But let us never fear to negotiate.

Let both sides explore what problems unite us instead of belaboring the problems that divide us.

Let both sides, for the first time, formulate serious and precise proposals for the inspection and control of arms--and bring the absolute power to destroy other nations under the absolute control of all nations.

Let both sides join to invoke the wonders of science instead of its terrors. Together let us explore the stars, conquer the deserts, eradicate disease, tap the ocean depths and encourage the arts and commerce.

Let both sides unite to heed in all corners of the earth the command of Isaiah--to "undo the heavy burdens . . . [and] let the oppressed go free."

And if a beachhead of co-operation can be made in the jungles of suspicion, let both sides join in the next task: creating, not a new balance of power, but a new world of law, where the strong are just and the weak secure and the peace preserved forever.

All this will not be finished in the first 100 days. Nor will it be finished in the first 1,000 days, nor in the life of this Administration, nor even perhaps in our lifetime on this planet. But let us begin.

In your hands, my fellow citizens, more than in mine, will rest the final success or failure of our course. Since this country was founded, each generation has been summoned to give testimony to its national loyalty. The graves of young Americans who answered that call encircle the globe.

Now the trumphet summons us again--not as a call to bear arms, though arms we need--not as a call to battle, though embattled we are--but a call to bear the burden of a long twilight struggle, year in and year out, "rejoicing in hope, patient in tribulation"--a struggle against the common enemies of man: tyranny, poverty, disease and war itself.

Can we forge against these enemies a grand and global alliance, north and south, east and west, that can assure a more fruitful life for all mankind? Will you join in that historic effort?

In the long history of the world, only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not shrink from this responsibility--I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, the faith and the devotion which we bring to this endeavor will light our country and all who serve it--and the glow from that fire can truly light the world.

And so, my fellow Americans: Ask not what your country will do for you--ask what you can do for your country.

My fellow citizens of the world: Ask not what America will do for you, but what together we can do for the freedom of man.

Finally, whether you are citizens of America or of the world, ask of us the same high standards of strength and sacrifice that we shall ask of you. With a good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God's work must truly be our own.

A. VISUAL

Since we were not there, we cannot comment on the visual sections in the outline.

B. ORAL PRESENTATION

If you have heard a recording of Kennedy delivering the speech, you can comment on the oral portions of the physical criteria.

How would you describe his tone? Was it nasal, deep, thin?
Did he speak in a high pitch, medium, or low?
Did the pitch vary?
When did he use the most variety in inflection?
Did you notice any deviations in pronunciation?
Was his enunciation clear enough?
Comment on the variety of phrasing he used.

Do you see that these questions could apply to any speaker whom you hear? Could such questions be arranged in the form of an evaluation sheet? What other questions would you include in this category of delivery?

C. MATERIAL

Kennedy was fulfilling his obligation to address the nation. Traditionally, what does the audience expect to hear in an inaugural address? Was Kennedy's subject appropriate for the time and the occasion? Did he have to establish personal proof?

Notice that he shifted the responsibility of the destiny of the nation from himself to his fellow citizens. What effect does this switch have on the appeal to an audience?

A Presidential inaugural address can be delivered by the newly elected President only. Are there other speeches you have heard or read which could be delivered only by the person who did so? Is such exclusiveness determined by the subject matter or by the occasion? Are there any other determining factors?

D. STYLE

Does the script appear to be written for the ear or for the eye? What examples of oral style do you find in the speech?

Can you find examples of poetic style in the speech? What makes them poetic?

There are many different types of figures of speech used throughout; what effect does such figurative language produce?

Kennedy also uses a great deal of repetition; what is accomplished by this device?

E. RHETORICAL PLAN

How does Kennedy introduce his topic in the prologue? How does he indicate to whom he is speaking?

Notice how the body of the speech includes both pledges and prophecies. What does he use as transitions?

Is the purpose of the speech ever stated?

What method of conclusion does he use?

How would you organize the above questions for use on an evaluation form? What other questions on rhetoric would you want a speech critic to comment upon?

F. PREPARATION

Since we were not present at the speech, we do not know whether Kennedy used notes or not.

Was the speech spoken from memory?
Was it read?
Was it delivered extemporaneously?
Was it impromptu?

The above questions can be answered most easily if you have heard the recording of the speech, but is it possible to answer some of them without having heard the speech? If you see the script of the speech only, upon what criteria would you base your answers to these questions?

What evidence do you have to substantiate your choice of delivery method?

G. PRESENTATION

Was the vocabulary suitable for a nationwide audience to comprehend?

We assume that a President who has prepared an address will not make grammatical errors, but we must be alert for such problems as we criticize inexperienced speakers.

The only way we can comment on the timing is to hear a recording of the speech as it was delivered. Perhaps a clue to the careful and deliberate delivery lies in the number of relatively short words, short sentences, and short paragraphs used. A careful reader will be guided by such natural divisions of thoughts in using the pause effectively.

H. ADAPTING TO THE SITUATION

As a member of the audience, we may not always be aware of adjustments which are being made by a speaker.

Did Kennedy have to adapt himself to adverse conditions during his speech?

Did any unexpected occurrence interfere with his delivery?

CREATING AN EVALUATION FORM

You can probably conclude from the preceding questions and comments that it is most helpful for a person who is making an evaluation of a speech to have some sort of "check sheet" before him as he listens to a speaker. There are certain main points which a critic may comment upon for the mutual benefit of the speaker and the novice critic.

You are now ready to draw up some evaluation forms which could be used while criticizing speakers as you hear them. Before you complete the writing of an evaluation form, be sure to look through the Speech Manual again for a review of the criteria for effective speaking. Be sure that a critic knows what he is looking for and listening for as he evaluates speeches. Make the critical evaluation a meaningful and useful step in the progress of the speaker.

Remember that if you restrict your comments to the physical aspects of delivery: eye contact, gestures, posture, etc., your analysis is about as helpful as a composition which you get returned to you with the mechanical errors marked only. Writers and speakers need advice and suggestions on their material, their organization, their effectiveness with the audience. These latter items are most important; be sure to emphasize them in your evaluation forms.

APPENDIX

Keeping a Speech Journal

Occasionally it is wise to review just what progress you have made in your study of speech. The best way to maintain a record of what you have accomplished is to keep a notebook or journal of your work.

The following items are merely suggestions for some of the contents of such a compilation.

1. Written reviews of speeches heard

You may have critical analyses of some of your classmates' speeches delivered in class.

You may have reviews of speeches delivered by experienced speakers:

School assemblies
Other classrooms
Public performances
Television

2. Written analyses of scripts of speeches read outside of class

3. Annotations on other outside reading

Record complete bibliographical data and some reminders of what you read in textbooks on speech, parliamentary procedure, voice, etc.

Make notes on reading done in current periodicals and newspapers as you gather material for speeches.

4. Evaluation Forms of your own classroom speeches, filled out by members of your audience

A careful analysis of these forms should present a useful profile of your efficiency as a speaker, especially if you subscribe to the theory that one should never make the same mistake twice.

5. Outlines of speeches delivered in class

These graded and evaluated outlines should provide the best indication of your progress in organizing and delivering speeches.

6. Notes taken in class

There should be a section in your journal for notations and reminders as you jot them down throughout the course. These notes become very helpful in reviewing the material covered.

7. Copies of classroom constitutions and bylaws

Keep copies of your regulations handy for ready reference during parliamentary procedure meetings.

8. Accumulation of evidence and material for voting for outstanding speakers at the end of the year:

Best parliamentarian
Best impromptu speaker
Best oral interpreter
Best extemporaneous speaker
Best interviewer
Most persuasive speaker
Speaker showing most improvement

Model Speeches

ADDRESS BY JOHN H. GLENN, JR. Lieutenant Colonel, United States Marine Corps - Delivered at a Joint Session of Congress, Washington, D. C. February 26, 1962

Mr. Speaker, Mr. President, Members of the Congress, I am only too aware of the tremendous honor that's being shown us at this joint meeting of the Congress today. When I think of past meetings that involved heads of state and equally notable persons, I can only say that I am most humble to know that you consider our efforts to be in the same class.

This has been a great experience for all of us on the program and for all Americans, I guess too, and I am certainly glad to see that pride in our country and its accomplishments is not a thing of the past.

I know I still get a hard-to-define feeling down inside when the flag goes by--and I know that all of you do, too. As we rode up Pennsylvania Avenue today from the White House and saw this tremendous outpouring of feeling on the part of so many thousands of our people I got that same feeling all over again, and let's hope that none of us ever lose it.

The flight of Friendship 7 on the 20th of February certainly involved much more than one man in the spacecraft in orbit.

I can think of many people who were involved in this, but I think of none more than just a few sitting in the front row right up here.

I'd like to have them stand up. If my parents would stand up, please. My dad and mother.

My wife's mother is there. I don't believe Dr. Castor is there right now but I--Mrs. Castor.

I guess Dr. Castor is up there in the third row up, I'm told here. There he is!

My son and daughter, Dave and Lynn.

And the real rock in our family, my wife Anne. I'm real proud of her.

There are many more people, of course, involved in our flight in Friendship 7; many more things involved, too, as well as the people. There was the vision, of course, of Congress that established this national program of space exploration. Beyond that, many thousands of people were involved, civilian contractors and subcontractors in many different fields; many elements--civilian, civil service and military, all blending their efforts toward a common goal.

To even attempt to give proper credit to all the individuals on this team effort would be impossible. But let me say that I have never seen a more sincere, dedicated, and hard-working group of people in my life.

From the original vision of the Congress to consummation of this orbital flight has been just over three years. This, in itself, states eloquently the case for the hard work and devotion of the entire Mercury team. This has not been just another job to those of us on the project. It's been a dedicated labor such as I have not seen before. It has involved a cross cut of American endeavor with many different disciplines cooperating toward a common objective.

Friendship 7, though, is just a beginning, a successful experiment. It is another plateau in our step-by-step program of increasingly ambitious flights.

The earlier flights of Alan Shepard and Gus Grissom, who are over here, were stepping stones. Their efforts were stepping stones toward my flight in Friendship 7 and my flight in that spacecraft will, in turn, provide additional information for use in striving toward future flights that some of the other gentlemen you see here will take part in.

Scott Carpenter here, who was my backup on this flight; Wally Schirra, next to him, Deke Slayton, and one missing member, who is still on his way back from Australia, where he was on the tracking station, Gordon Cooper. A lot of direction is necessary for a project such as this, and the Director of Project Mercury since its inception has been Dr. Robert Gilruth, who certainly deserves a hand here. Bob--

I had planned to introduce Walt Williams; I do not see him here. There he is up in the corner!

As well as being Associate Director of Project Mercury, Walt has the unenviable position of being the Operations Director. He is a character, no matter how you look at him, who says hold the count occasionally, and poor weather and one thing and another.

Well, with all the experience we have had so far, where does this leave us?

These are the building blocks upon which we shall build much more ambitious and more productive portions of the program.

As was to be expected, not everything worked perfectly on my flight. We may well need to make changes--and these will be tried out on subsequent 3-orbit flights, later this year, to be followed by 18-orbit, 24-hour missions.

Beyond that, we look forward at the moment to Project Gemini--a two-man orbital vehicle with greatly increased capability for advanced experiments. There will be additional rendezvous experiments in space, technical and scientific observations--then, Apollo orbital, circumlunar and finally, lunar landing flights.

What did we learn from the *Friendship 7* flight that will help us attain these objectives?

Some specific items have already been covered briefly in the news reports. And I think it is of more than passing interest to all of us that information attained from these flights is readily available to all nations of the world.

The launch itself was conducted openly and with the news media representatives from around the world in attendance. Complete information on our project is released as it is evaluated and validated. This is certainly in sharp contrast with similar programs conducted elsewhere in the world and elevates the peaceful intent of our program.

Data from the *Friendship 7* flight are still being analyzed. Certainly, much more information will be added to our storehouse of knowledge.

But these things we know. The Mercury spacecraft and systems design concepts are sound and have now been verified during manned flight in space. We also proved that man can operate intelligently in space and can adapt rapidly to this new environment.

Zero-G or weightlessness--at least for this period of time that we're talking about--appears to be no problem. As a matter of fact, lack of gravity is a rather fascinating thing.

Objects in the cockpit can be parked in midair, for instance. For example, at one time during the flight, I was using a small hand-held camera. Another system needed attention at that particular moment as I started to take a picture, so it seemed quite natural, and I had adapted to this rapidly enough that it seemed quite natural to park the camera here in the air and go ahead and do what I wanted and take up the camera again and go on about my business.

It is a real fascinating feeling, needless to say.

There seemed to be little sensation of speed although the craft was traveling at about five miles per second--a speed that I, too, find very difficult to comprehend.

In addition to closely monitoring on-board systems, we were able to make numerous outside observations.

The view from that altitude defies description. I had listened earlier to Alan and Gus both describe this and was eagerly looking forward to it, and in their wildest use of adjectives they didn't describe what it's like even. Nor can I describe it.

The horizon colors are brilliant and the sunsets are very spectacular. It is hard to beat a day in which you are permitted the luxury of seeing four sunsets.

I think after all of our talk about space, this morning coming up from Florida on the plane with President Kennedy, we had the opportunity to meet Mrs. Kennedy and Caroline before we took off. I think Caroline really cut us down to size and put us back in our proper position, though, when after being introduced, she looked up and said, "Where is the monkey?" All this, and I didn't get a banana pellet on the whole ride.

Seriously, though, I feel we are on the brink of an area of expansion of knowledge about ourselves and our surroundings that is beyond description or comprehension at this time.

Our efforts today and what we have done so far are but small building blocks on a very huge pyramid to come.

Questions are sometimes raised regarding the immediate payoffs from our efforts. What benefits are we gaining from the money spent? Well, the real benefits we probably cannot even detail. They are probably not even known to man today. But exploration and the pursuit of knowledge have always paid dividends in the long run--usually far greater than anything expected at the outset.

Experimenters with common, gray mold, little dreamed what effect their discovery of penicillin would have.

The story has been told of Disraeli, Prime Minister of England at the time, visiting the laboratory of Farady, one of the early experimenters with basic electrical principles. After viewing various demonstrations of electrical phenomena, Disraeli asked, "But of what possible use is it?" and Faraday replied, "Mister Prime Minister, what good is a baby?"

That is the stage of development in our program today--in its infancy. And it indicates a much broader potential impact, of course, than even the discovery of electricity did. We are just probing the surface of the greatest advancements in man's knowledge of his surroundings that has ever been made, I feel. There are benefits to science across the board. Any major effort such as this results in research by so many different specialties that it's hard to even envision the benefits that will accrue in many fields.

Knowledge begets knowledge. The more I see, the more impressed I am--not with how much we know--but with how tremendous the areas are that are as yet unexplored.

Exploration, knowledge, and achievement are good only insofar as we apply them to our future actions. Progress never stops. We are now on the verge of a new era, I feel.

Today, I know that I seem to be standing alone on this great platform--just as I seemed to be alone in the cockpit of the *Friendship 7* spacecraft. But I am not. There were with me then--and with me now--thousands of Americans and many hundreds of citizens of many countries around the world who contributed to this truly international undertaking voluntarily and in a spirit of cooperation and understanding.

On behalf of all of those people, I would like to express my and their heartfelt thanks for the honors you have bestowed upon us here today.

We are all proud to have been privileged to be part of this effort, to represent our country as we have. As our knowledge of this universe in which we live increases, may God grant us the wisdom and guidance to use it wisely. Thank you.

FIRST INAUGURAL ADDRESS by Franklin D. Roosevelt, March 4, 1933.

I am certain that my fellow Americans expect that on my induction into the Presidency I will address them with a candor and a decision which the present situation of our Nation impels. This is preeminently the time to speak the truth, the whole truth, frankly and boldly. Nor need we shrink from honestly facing conditions in our country today. This great Nation will endure as it has endured, will revive and will prosper. So, first of all, let me assert my firm belief that the only thing we have to fear is fear itself--nameless, unreasoning, unjustified terror which paralyzes needed efforts to convert retreat into advance. In every dark hour of our national life a leadership of frankness and vigor has met with that understanding and support of the people themselves which is essential to victory and I am convinced that you will again give that support to leadership in these critical days.

In such a spirit on my part and on yours we face our common difficulties. They concern, thank God, only material things. Values have shrunken to fantastic levels; taxes have risen; our ability to pay has fallen; government of all kinds is faced by serious curtailment of income; the means of exchange are frozen in the currents of trade; the withered leaves of industrial enterprise lie on every side; farmers find no markets for their produce; the savings of many years in thousands of families are gone.

More important, a host of unemployed citizens face the grim problem of existence, and an equally great number toil with little return. Only a foolish optimist can deny the dark realities of the moment.

And yet our distress comes from no failure of substance. We are stricken by no plague of locusts. Compared with the perils which our forefathers conquered because they believed and were not afraid, we have still much to be thankful for. Nature still offers her bounty and human efforts have multiplied it. Plenty is at our doorstep, but a generous use of it languishes in the very sight of the supply. Primarily this is because rules of the exchange of mankind's goods have failed through their own stubbornness and their own incompetence, have admitted their failure, and have abdicated. Practices of the unscrupulous money changers stand indicted in the court of public opinion, rejected by the hearts and minds of men.

True they have tried, but their efforts have been cast in the pattern of an outworn tradition. Faced by failure of credit they have proposed only the lending of more money. Stripped of the lure of profit by which to induce our people to follow their false leadership, they have resorted to exhortations, pleading tearfully for restored confidence. They know only the rules of a generation of self-seekers. They have no vision, and when there is no vision the people perish.

The money changers have fled from their high seats in the temple of our civilization. We may now restore that temple to the ancient truths. The measure of the restoration lies in the extent to which we apply social values more noble than mere monetary profit.

Happiness lies not in the mere possession of money; it lies in the joy of achievement, in the thrill of creative effort. The joy and moral stimulation of work no longer must be forgotten in the mad chase of evanescent profits. These dark days will be worth all they cost us if they teach us that our true destiny is not to be ministered unto but to minister to ourselves and to our fellow men.

Recognition of the falsity of material wealth as the standard of success goes hand in hand with the abandonment of the false belief that public office and high political position are to be valued only by the standards of pride of place and personal profit; and there must be an end to a conduct in banking and in business which too often has given to a sacred trust the likeness of callous and selfish wrongdoing. Small wonder that confidence languishes, for it thrives only on honesty, on honor, on the sacredness of obligations, on faithful protection, on unselfish performance; without them it cannot live.

Restoration calls, however, not for changes in ethics alone. This Nation asks for action, and action now.

Our greatest primary task is to put people to work. This is no unsolvable problem if we face it wisely and courageously. It can be accomplished in part by direct recruiting by the Government itself, treating the task as we would treat the emergency of a war, but at the same time, through this employment, accomplishing greatly needed projects to stimulate and reorganize the use of our natural resources.

Hand in hand with this we must frankly recognize the overbalance of population in our industrial centers and, by engaging on a national scale in a redistribution, endeavor to provide a better use of the land for those best fitted for the land. The task can be helped by definite efforts to raise the values of agricultural products and with this the power to purchase the output of our cities. It can be helped by preventing realistically the tragedy of the growing loss through foreclosure of our small homes and our farms. It can be helped by insistence that the Federal, State, and local governments act forthwith on the demand that their cost be drastically reduced. It can be helped by the unifying of relief activities which today are often scattered, uneconomical, and unequal. It can be helped by national planning for and supervision of all forms of transportation and of communications and other utilities which have a definitely public character. There are many ways in which it can be helped, but it can never be helped merely by talking about it. We must act and act quickly.

Finally, in our progress toward a resumption of work we require two safeguards against a return of the evils of the old order; there must be a strict supervision of all banking and credits and investments, so that there will be an end to speculation with other people's money; and there must be provision for an adequate but sound currency.

These are the lines of attack. I shall presently urge upon a new Congress, in special session, detailed measures for their fulfillment, and I shall seek the immediate assistance of the several States.

Through this program of action we address ourselves to putting our national house in order and making income balance outgo. Our international trade relations, though vastly important, are in point of time and necessity secondary to the establishment of a sound national economy. I favor as a practical policy the putting of first things first. I shall spare no effort to restore world trade by international economic readjustment, but the emergency at home cannot wait on that accomplishment.

The basic thought that guides these specific means of national recovery is not narrowly nationalistic. It is the insistence, as a first consideration, upon the interdependence of the various elements in and part of the United States--a recognition of the old and permanently important manifestation of the American spirit of the pioneer. It is the way to recovery. It is the immediate way. It is the strongest assurance that the recovery will endure.

In the field of world policy I would dedicate this Nation to the policy of the good neighbor--the neighbor who resolutely respects himself and, because he does so, respects the rights of others--the neighbor who respects his obligations and respects the sanctity of his agreements in and with a world of neighbors.

If I read the temper of our people correctly, we now realize as we have never realized before our interdependence on each other; that we cannot merely take but we must give as well; that if we are to go forward, we must move as a trained and loyal army willing to sacrifice for the good of a common discipline, because without such discipline no progress is made, no leadership becomes effective. We are, I know, ready and willing to submit our lives and property to such discipline, because it makes possible a leadership which aims at a larger good. This I propose to offer, pledging that the larger purposes will bind upon us all as a sacred obligation with a unity of duty hitherto evoked only in time of armed strife.

With this pledge taken, I assume unhesitatingly the leadership of this great army of our people dedicated to a disciplined attack upon our common problems.

Action in this image and to this end is feasible under the form of government which we have inherited from our ancestors. Our Constitution is so simple and practical that it is possible always to meet extraordinary needs by changes in emphasis and arrangement without loss of essential form. That is why our constitutional system has proved itself the most superbly enduring political mechanism the modern world has produced. It has met every stress of vast expansion of territory, of foreign wars, of bitter internal strife, of world relations.

It is to be hoped that the normal balance of Executive and legislative authority may be wholly adequate to meet the unprecedented task before us. But it may be that an unprecedented demand and need for undelayed action may call for temporary departure from that normal balance of public procedure.

I am prepared under my constitutional duty to recommend the measures that a stricken Nation in the midst of a stricken world may require. These measures, or such other measures as the Congress may build out of its experience and wisdom, I shall seek, within my constitutional authority, to bring to speedy adoption.

But in the event that the Congress shall fail to take one of these two courses, and in the event that the national emergency is still critical, I shall not evade the clear course of duty that will then confront me. I shall ask the Congress for the one remaining instrument to meet the crisis--broad Executive power to wage a war against the emergency, as great as the power that would be given to me if we were in fact invaded by a foreign foe.

For the trust reposed in me I will return the courage and the devotion that befit the time. I can do no less.

We face the arduous days that lie before us in the warm courage of national unity; with the clear consciousness of seeking old and precious moral values; with the clean satisfaction that comes from the stern performance of duty by old and young alike. We aim at the assurance of a rounded and permanent national life.

We do not distrust the future of essential democracy. The people of the United States have not failed. In their need they have registered a mandate that they want direct, vigorous action. They have asked for discipline and direction under leadership. They have made me the present instrument of their wishes. In the spirit of the gift I take it.

In this dedication of a Nation we humbly ask the blessing of God. May He protect each and every one of us. May He guide me in the days to come.

Selections for Oral Interpretation

The Cataract of Lodore

by Robert Southey

Child:	How does the water come down at Lodore?	
Man:	My little boy asked me thus, once on a time.	
	Now moreover, he task'd me to tell him in rhyme.	
Girl:	Anon at the word there first came one daughter,	
2 girls:	And then came another to second and third	
	The request of their brother, and to hear how the water	
	Comes down at Lodore, with its rush and its roar,	
All:	As many a time they had seen it before.	
Man:	So I told them in rhyme, for of rhymes I had store;	
	And 'twas in my vocation for their recreation,	
	That thus I should sing,	
	Because I was Laureate to them and the King.	

All:	From its sources which well	
	In the tarn on the fell,	
	From its fountains	
	In the mountains,	
	Its rills and its gills,	
	Through moss and through brake	
	It runs and it creeps	
	For a while, till it sleeps	(Definite slowing down of pace.)
	In its own little lake,	
	And thence at departing,	(Now pick up pace again.)
	Awakening and starting,	(Gradually faster to climax on word "hurry-skurry".)
	It runs through the reeds,	
	And away it proceeds,	
	Through meadow and glade,	
	In sun and in shade,	
	And through the wood shelter	
	Among crags and its flurry,	
	Helter-skelter--	
	Hurry-skurry.	
Women:	Here it comes sparkling	(Make it sparkle.)
Men:	And there it lies darkling;	(Make it dark.)
All:	Here smoking and frothing,	(Sound like the puffing of a train.)
	Its tummult and wrath in,	
	Till in this rapid race	(Here the rhythm breaks and these lines sound like a narration.)
	On which it is bent	
	It reaches the place	
	Of its steep descent.	

All: The cataract strong
Then plunges along
Striking and raging,
As if a war waging,
Its caverns and rocks among:
Women: Rising and leaping,
Men: Sinking and creeping,
All: Swelling and sweeping,
Showering and springing,
Flying and flinging,
Writhing and wringing,
Eddying and whisking
Spouting and frisking,
Twining and twisting,
Around and around
With endless rebound,
Men: Smiting and flighting,
Women: A sight to delight in
Men: Confounding, astounding,
Dizzing and deafening the ear with its sound.
Women: Collecting,
Men: Projecting,
Women: Reading,
Men: And speeding,
All: And shocking and rocking,
And darting and parting,
And threading and spreading,
And whizzing and hissing,
(Accentuate these middle consonants.)
And dripping and skipping,
And hitting and splitting,
And shining and twining,
And rattling and battling,
And shaking and quaking,
And pouring and roaring,
(Make this one roar.)
And waving and raving,
And tossing and crossing,
And flowing and going,
And running and stunning,
And foaming and roaming,
And dinning and spinning,
And dropping and hopping,
And working and jerking,
And guggling and struggling,
(Make these "gg's" stand out.)
And heaving and cleaving,
And moaning and groaning,
(Make these mournful.)
And glittering and frittering,
And gathering and feathering,
And whitening and brightening,
And quivering and shivering,
(Make these ghost-like.)
And hurrying and scurrying,
And thundering and floundering;

All: Dividing and gliding and sliding, (Change of pace; much slower.)
And falling and crawling and sprawling,
And driving and riving and striving,
And sprinkling, and twinkling and wrinkling,
And sounding, and bounding and rounding,
And bubbling and troubling and doubling,
And grumbling and rumbling and tumbling, (Build these last
And clattering and battering and shattering. two lines up faster.)

All: Retreating and beating and meeting and sheeting, (Start slowly
Delaying and straying and playing and spraying, and g adually
Advancing and prancing and glancing and dancing, build p temp
Recoiling, turmoiling and toiling and boiling, to reach cli-
And gleaming and steaming and streaming and max.)
beaming,
And rushing and flushing and brushing and gushing,
And flapping and rapping and clapping and slapping, (Still build-
And curling and whirling and purling and twirling, ing u p to the
And thumping and pumping and bumping and jumping, clim ax
And dashing and flashing and splashing and clashing. her .)

Women: And so never ending, but always descending, (As a narrator
Men: Sounds and motions for ever and ever are would read it.)
blending,
All: All at once and all o'er, with a mighty uproar. (Hit this with force.)

Men: And this way the water comes down at Lodore.

Major General's Song from The Pirates of Penzance
by W. S. Gilbert

I am the very model of a modern Major General,
I've information vegetable, animal and mineral;
I know the kings of England, and I quote the fights historical,
From Marathon to Waterloo, in order categorical;
I'm very well acquainted too with matters mathematical,
I understand equations, both the simple and quadratical,
About binomial theorem I'm teeming with a lot o' news--
With many cheerful facts about the square of the hypotenuse.

I'm very good at integral and differential calculus,
I know the scientific names of beings animalculous;
In short, in matters vegetable, animal and mineral,
I am the very model of a modern Major General.

I know our mythic history, King Arthur's and Sir Carodoc's
I answer hard acrostics, I've a pretty taste for paradox.
I quote in elegiacs all the crimes of Heliogabalus,
In conics I can floor peculiarities parabolus.
I can tell undoubted Raphaels from Gerard Dows and Zoffanies,
I know the croaking chorus from the "Frogs" of Aristophanes.
Then I can hum a fugue of which I've heard the music's din afore,
And whistle all the airs from that infernal nonsense "Pinafore."

Then I can write a washing bill in Babylonic cuneiform,
And tell you every detail of Caractucus's uniform;
In short, in matters vegetable, animal, and mineral,
I am the very model of a modern Major General.

In fact, when I know what is meant by "mamelon" and "ravelin,"
When I can tell at sight a mauser rifle from a javelin,
When such affairs as sorties and surprises I'm more wary at,
And when I know precisely what is meant by commissariat,
When I have learnt what progress has been made in modern gunnery,
When I know more of tactics than a novice in a nunnery;
In short, when I've a smattering of elemental strategy,
You'll say a better Major General has never sat a gee--

For my military knowledge, though I'm plucky and adventury,
Has only been brought down to the beginning of the century;
But still, in matters vegetable, animal, and mineral,
I am the very model of a modern Major General.

A Nightmare

by William Schwenk Gilbert 1836-1911

When you're lying awake with a dismal headache, and repose is tabooed by anxiety,
I conceive you may use any language you choose to indulge in, without impropriety;
For your brain is on fire--the bedclothes conspire of usual slumber to plunder you:
First your counterpane goes and uncovers your toes, and your sheet slips demurely from under you;
Then the blanketing tickles--you feel like mixed pickles; so terribly sharp is the pricking,
And you're hot, and you're cross, and you tumble and toss till there's nothing twixt you and the ticking.
Then the bedclothes all creep to the ground in a heap, and you pick 'em up all in a tangle;
Next your pillow resigns and politely declines to remain at its usual angle!
Well, you get some repose in the form of a doze, with hot eyeballs and head ever aching,
But your slumbering teems with such horrible dreams that you'd very much better be waking.
For you dream you are crossing the Channel, and tossing about in a steamer from Harwich,
Which is something between a large bathing machine and a very small second-class carriage,
And you're giving a treat (penny ice and cold meat) to a party of friends and relations--
They're a ravenous horde--and they all came on board at Sloane Square and South Kensington Stations.
And bound on that journey you find your attorney (who started that morning from Devon);
He's a bit undersized, and you don't feel surprised when he tells you he's only eleven.
Well, you're driving like mad with this singular lad (by the bye, the ship's now a four-wheeler),
And you're playing round games, and he calls you bad names when you tell him that "ties pay the dealer";
But this you can't stand, so you throw up your hand, and you find you're as cold as an icicle,
In your shirt and your socks (the black silk with gold clocks), crossing Salisbury Plain on a bicycle:
And he and the crew are on bicycles too--which they've somehow or other invested in--
And he's telling the tars all the particulars of a company he's interested in--
It's a scheme of devices, to get at low prices, all goods from cough mixtures to cables
(Which tickled the sailors) by treating retailers, as though they were all vegetables--

You get a good spadesman to plant a small tradesman (first
take off his boots with a boot tree),
And his legs will take root, and his fingers will shoot, and
they'll blossom and bud like a fruit tree--
From the greengrocer tree you get grapes and green pea,
cauliflower, pineapple, and cranberries,
While the pastry cook plant, cherry brandy will grant, apple
puffs, and three-corners, and banberries--
The shares are a penny, and ever so many are taken by Rothchild
and Baring,
And just as a few are allotted to you, you awake with a
shudder despairing--
You're a regular wreck, with a crick in your neck, and no wonder
you snore, for your head's on the floor, and you've needles
and pins from your soles to your shins, and your flesh is
acreep, for your 'eft leg's asleep, and you've cramp in your
toes, and fly on your nose, and some fluff in your lung, and
a feverish tongue, and a thirst that's intense, and a
general sense that you haven't been sleeping in clover;
But the darkness has passed, and it's daylight at last, and
the night has been long--
ditto, ditto my song--and thank goodness they're both of
them over!

Annotated List of Long Playing Recordings

"Bicycle Built for Two" on Music from Mathematics on Decca DL 9103. An example of an actual machine-produced "voice," lacking personality; demonstrates need for vitality in speaking.

Congressional Investigation: Senator Joseph McCarthy and Joseph Welch, on Witness!, Riverside Records #7513/14. Contains fascinating arguments and persuasive techniques.

Churchill the Legend--the Man, on VEE-Jay Recordings #VJ 1130. Actual voice of the dynamic speaker.

Winston Churchill on I Can Hear It Now on Columbia #KOL 7000. Contains the actual voices of Chamberlain, Roosevelt, Eisenhower, Churchill, and Edward R. Murrow.

William Faulkner's Nobel Prize Acceptance Speech, Caedmon Recording #TC 1035. An example of a speech read for a microphone rather than for a live audience.

John H. Glenn's Address to a Joint Session of Congress, February 26, 1962, on Roger, Friendship 7--The John Glenn Story, Columbia #XTV 82066. Analyzed in "Types of Outlines" section of Speech Manual.

"Nightmare Song" and "Major General's Song" from Martyn Green in Famous Gilbert and Sullivan Songs on Columbia #CL 832. Demonstrates breath control and clear enunciation.

John F. Kennedy's Inaugural Address, January 20, 1961; available on a variety of long playing recordings:

Library in Sound 12" LP #1 (also contains excerpts of Franklin D. Roosevelt's speeches)

"The Presidential Years," Pickwick International Records

Diplomat Records #10000

(Also on Decca, Victor, and Columbia.)

"Mad Dogs and Englishmen" from Noel Coward at Las Vegas, on Columbia #ML 5063. Excellent example of crisp articulation.

Knute Rockne Talks to His Team on The Greatest Moments in Sports, Columbia #KL 5000. Actual recording of a locker room pep talk.

Carl Sandburg's Address to a Joint Session of Congress, "Abraham Lincoln, the Incomparable," February 22, 1959 on Lincoln's Speeches and Letters on Spoken Arts Recording #806. Example of special occasion-eulogy speech as delivered before a live audience.

"Tschaikowsky" from Danny Kaye at the Palace, Decca #8461. Fast, articulate speech.

"Why Can't the English?" from My Fair Lady on Columbia #OL 5090. Demonstrates clarity of speech.